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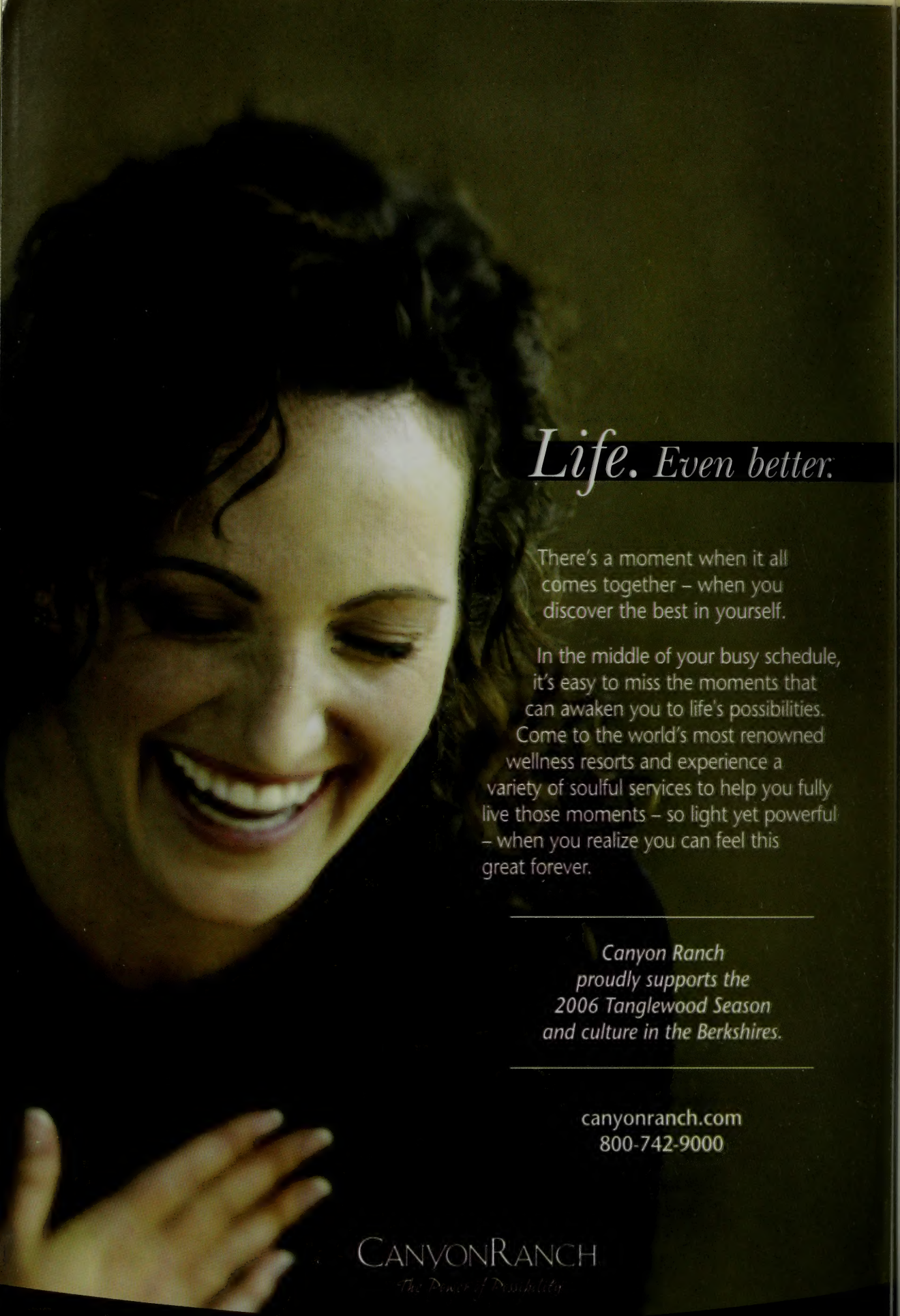
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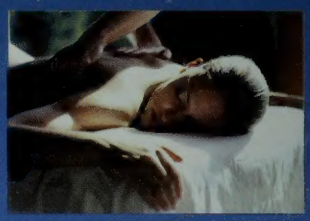
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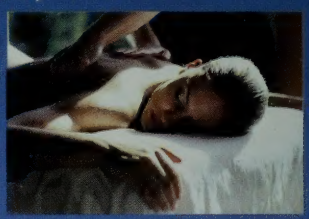
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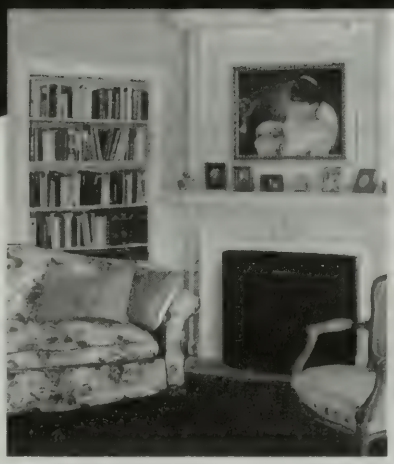
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The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed,...which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present



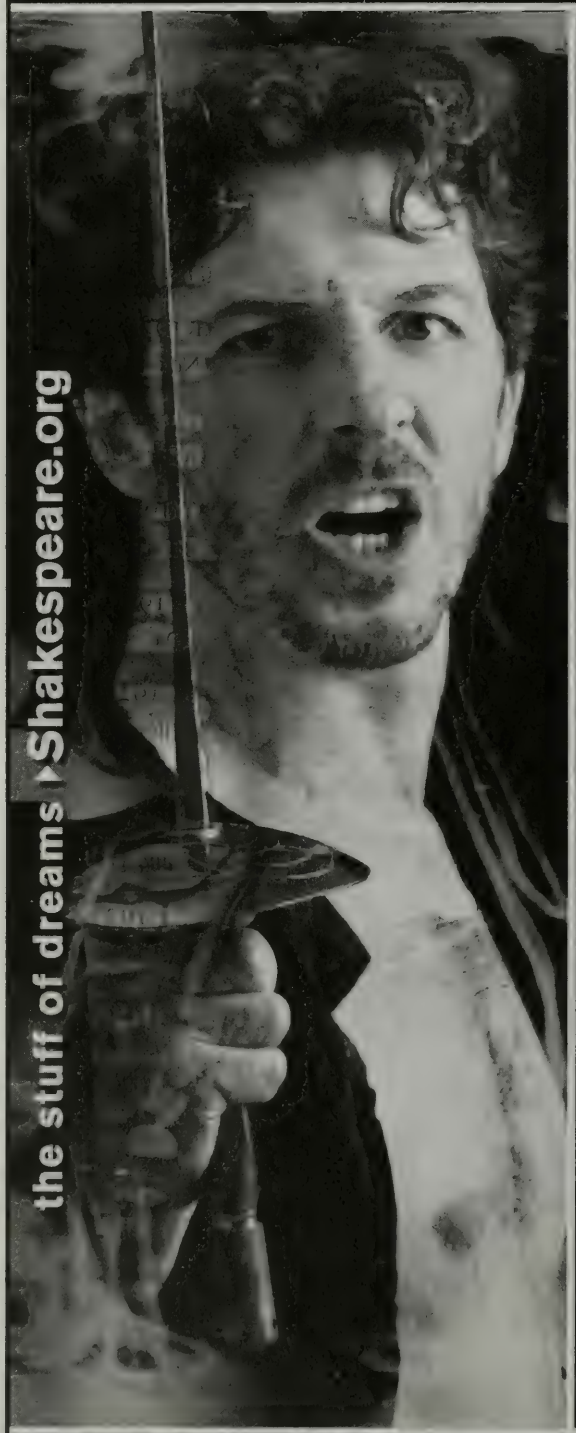
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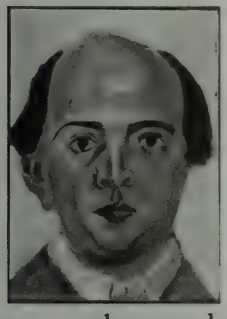
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world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

Two "Special Focus" Exhibits at the Tanglewood Visitor Center



"Schoenberg on Display": In conjunction with the BSO's two-season Beethoven/Schoenberg project, the Arnold Schoenberg Center in Austria has graciously lent the BSO a selection of dramatic photographs of Arnold Schoenberg (1874-1951). The displayed photographs—including Schoenberg's "Blue Self-Portrait" of 1910 (shown here)—represent a small portion of a much larger traveling exhibition that was curated by the composer's son and daughter, Lawrence A. Schoenberg and Nuria Schoenberg Nono, and was displayed at Symphony Hall during the 2005-06 season. The Schoenberg Center images are supplemented with materials from the BSO Archives that document BSO performances of works by Schoenberg.

* * * * *

Mozart's "Idomeneo": In recognition of the 250th anniversary of Mozart's birth, a small exhibit of photographs, programs, and other memorabilia from the BSO Archives documents the American premiere performance of Mozart's early opera *Idomeneo* given by the Opera Department of the Berkshire Music Center (now the Tanglewood Music Center) on August 4, 1947, under the direction of Boris Goldovsky. Pictured here in a photo by Howard S. Babbitt, Jr., are Berkshire Music Center students Dorothy Dawson as Idomeneo's son Idamante, Nancy Trickey as the Trojan princess Ilia, and Joseph Laderoute as Idomeneo, the king of Crete, in a scene from the opera's final act.





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photo by Kevin Kennefick

Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

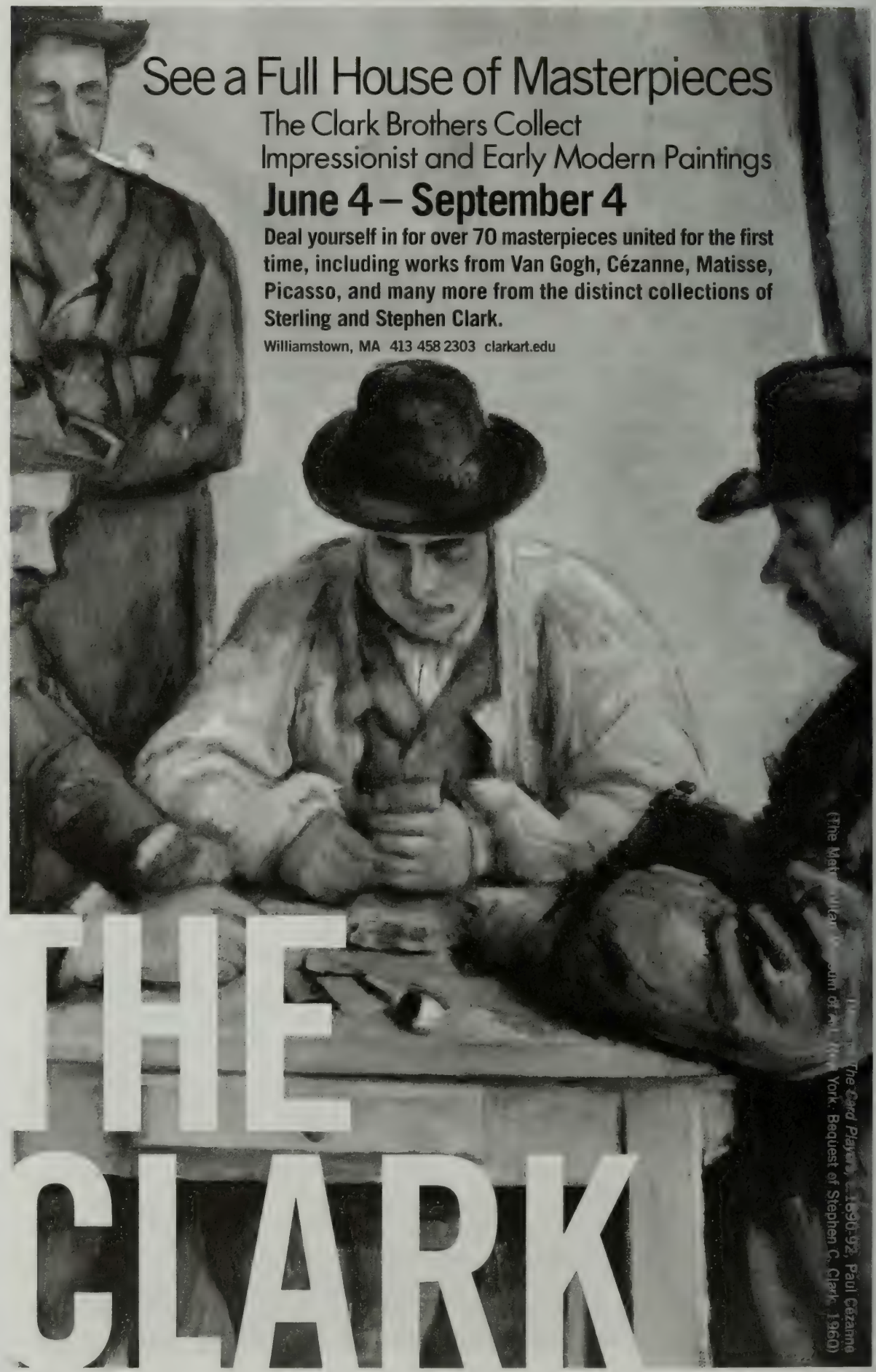
The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. "So long as art and culture exist there is hope for humanity." Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. Ellen Highstein was appointed Director of the Tanglewood Music Center in 1997.

The 150 young performers and composers in the TMC's Fellowship Program—advanced musicians who generally have completed all or most of their formal training—participate in an intensive program including chamber and orchestral music, opera, and art song, with a strong emphasis on music of the twentieth and twenty-first centuries. All participants receive full fellowships that underwrite tuition, room, and board. TMC Orchestra highlights this summer include a concert performance in the Koussevitzky Music Shed of Strauss's *Elektra* conducted by James Levine with a guest cast of internationally renowned singers, and three TMCO concerts in Seiji Ozawa Hall led by Bernard Haitink (the orchestra's opening concert), Stefan Asbury (with guest artist Dawn Upshaw), and Herbert Blomstedt (making his first appearance with the TMCO in the season's final concert). All TMCO concerts in Ozawa


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Hall also feature performances to be led by the 2006 TMC Conducting Fellows. The 2006 Festival of Contemporary Music—a five-day celebration of the music of our time—will be directed by Stefan Asbury. This year's Festival opens with a triple bill of opera, including the U.S. stage premiere of Elliott Carter's one-act comic opera *What Next?* conducted by James Levine, along with Hindemith's *Hin und Zurück* (*There and Back*; this was featured in the TMC's opening session in 1940 with Hindemith at the piano) and Stravinsky's *Mavra*. Following four chamber concerts including classic works and premieres, the Festival will close with Mark-Anthony Turnage's *Blood on the Floor*, a landmark work for chamber orchestra and jazz quartet. 2006 also sees a second collaboration between the TMC Vocal Program and Keith Lockhart and the Boston Pops Orchestra, this year performing works by Leonard Bernstein in the Shed on July 12. Besides music of Bernstein and contemporary opera, TMC singers also participate in the TMC's ongoing chamber music programs in Ozawa Hall (Sunday mornings at 10 a.m. and on Saturdays at 6 p.m. prior to BSO concerts). Other projects this summer include the intensive string quartet seminar that regularly opens the TMC season, and two new Composition Program projects: one exploring the possibilities of music written for unusual solo instruments (with performances on July 5); the other, in collaboration with Shakespeare & Company, on writing incidental music for the theater (with actors including Tina Packer, that company's director, on stage with TMC musicians in Ozawa Hall on August 9).

It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Seiji Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, Stephanie Blythe, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

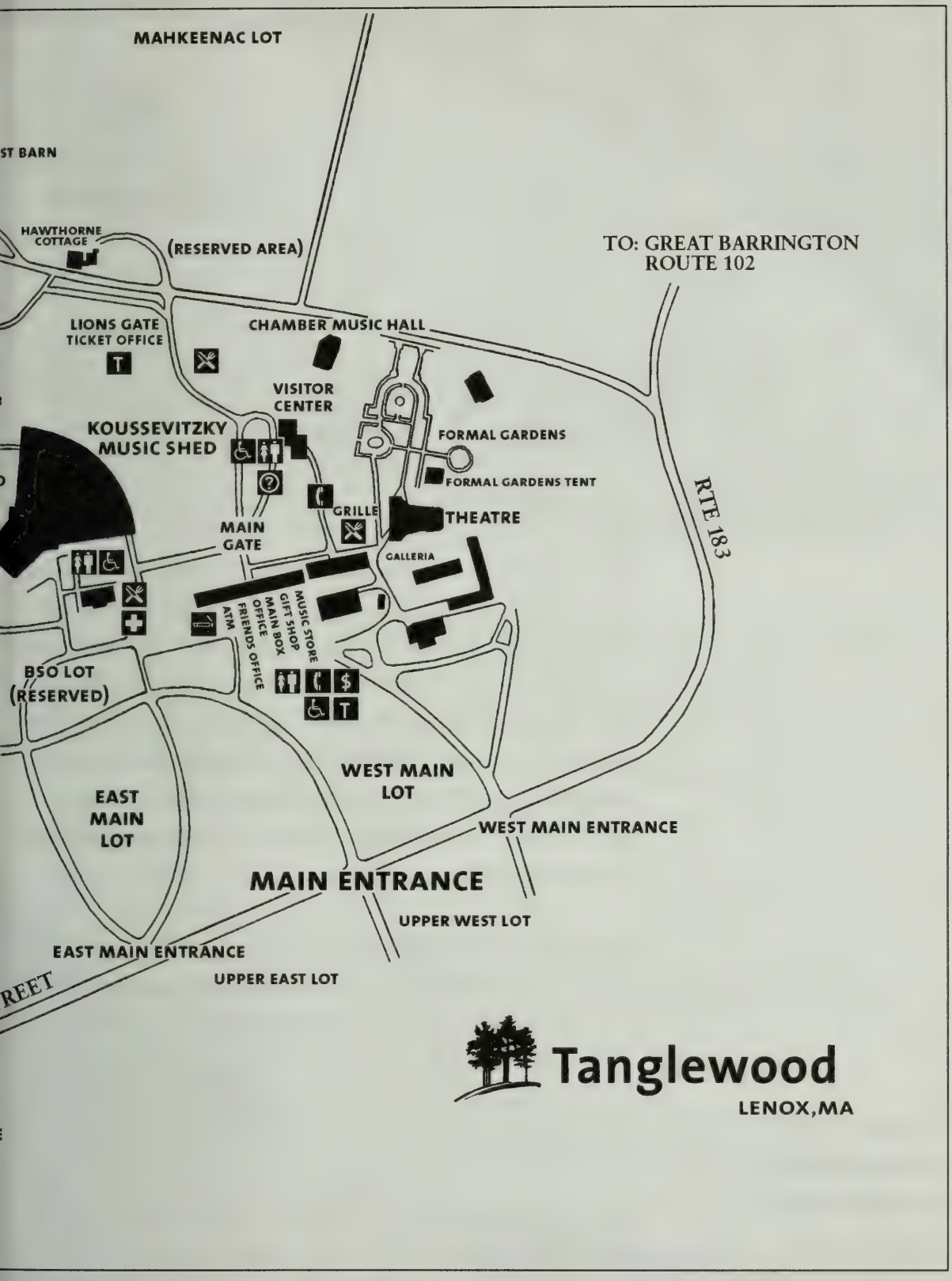
Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

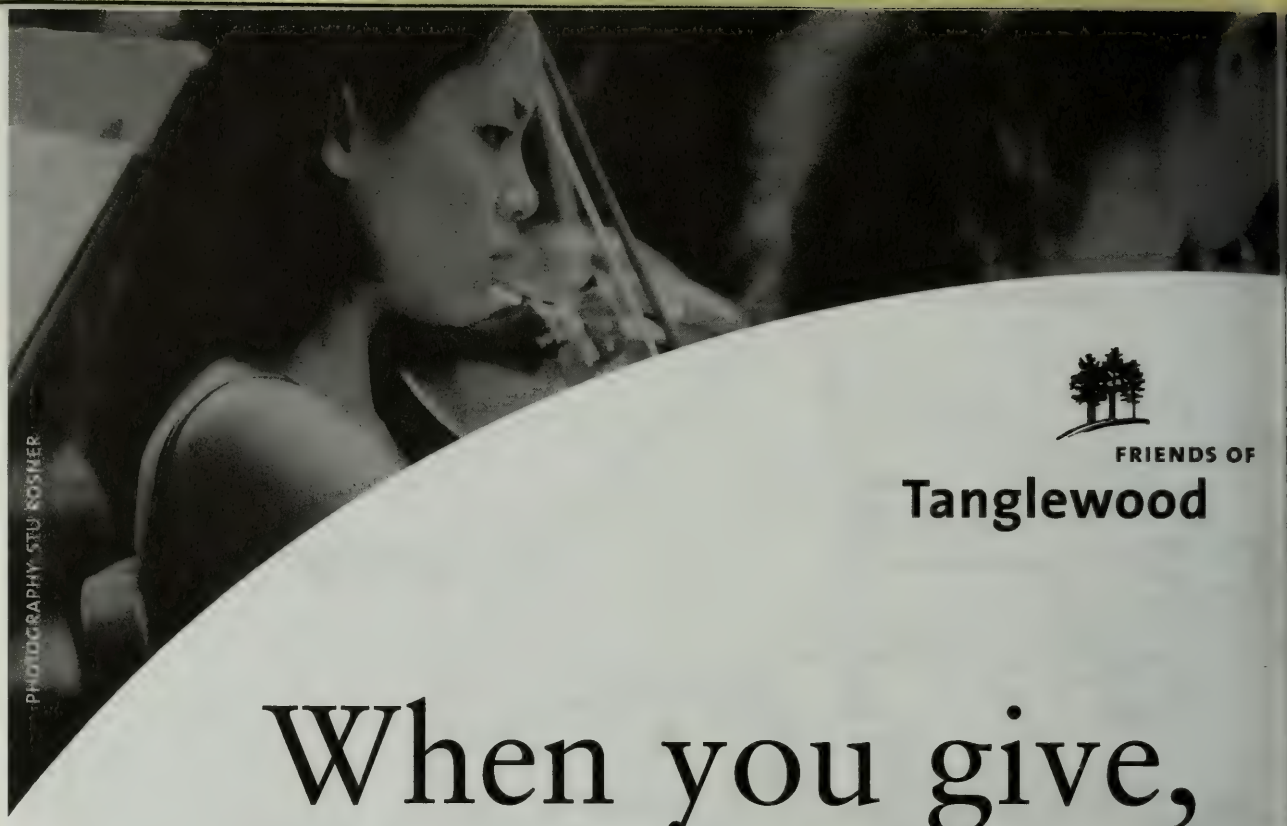
Walter H. Scott



BSO Music Director James Levine, who works with the TMC Fellows in classes on orchestral repertoire, Lieder, and opera, shown here with TMC Vocal Fellows in a July 2005 session devoted to Mozart's "Don Giovanni"


TO: STOCKBRIDGE
HAWTHORNE ROAD
EAST BARN
HAWTHORNE TENT
HAWTHORNE STREET
TANGLEV
HIGHWOOD MANOR HOUSE
SEIJI OZAWA HALL, FLORENCE GOULD AUDITORIUM
CARRIAGE HOUSE (TMC)
TANGLEWOOD DRIVE
TO: LENOX
HAWTHORNE ENTRANCE (RESERVED)
HICKORY LOT (RESERVED)
BERNSTEIN CAMPUS GATE
GIFT SHOP
MAPLE LOT (RESERVED)
BIRCH LOT
UPPER BEECH L (RESERVED)
LOWER BEECH LOT
RESTROOMS
RESTROOMS (ACCESSIBLE TO HANDICAPPED)
TELEPHONES
FIRST AID
FOOD & BEVERAGES
VISITOR CENTER
ATM
TICKETS
SMOKING PERMITTED (OUTSIDE OF ENTRANCE GATES)
RTE 183 -
HIGHWOOD
(RESERV
NORTH
TO: LENOX
PITTSFIELD
LEE
MASS PIKE
ROUTES 7 & 20


MAHKEENAC LOT
ST BARN
HAWTHORNE COTTAGE
(RESERVED AREA)
TO: GREAT BARRINGTON
ROUTE 102
LIONS GATE
TICKET OFFICE
CHAMBER MUSIC HALL
VISITOR CENTER
KOUSSEVITZKY MUSIC SHED
FORMAL GARDENS
FORMAL GARDENS TENT
RTE 183
GRILLE
THEATRE
MAIN GATE
GALLERIA
MUSIC STORE
GIFT SHOP
MAIN BOX OFFICE
FRIENDS OFFICE
ATM
BSO LOT
(RESERVED)
WEST MAIN LOT
EAST MAIN LOT
WEST MAIN ENTRANCE
MAIN ENTRANCE
UPPER WEST LOT
EAST MAIN ENTRANCE
UPPER EAST LOT
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When you make a contribution to the Friends of Tanglewood, you not only support new Music Director James Levine's extraordinary vision and commitment to artistic excellence, but the upkeep of Tanglewood's magnificent grounds as well. Earned income from ticket sales covers less than fifty percent of the cost of maintaining the beautiful campus and your support helps make the magic of Tanglewood and the fusion of music and nature more meaningful and accessible to all.

Tanglewood is also home to one of the world's leading centers for advanced musical study, the Tanglewood Music Center, where the leading artists of today mentor the master musicians of tomorrow. Friends of Tanglewood Music Center support these gifted musicians from around the world who study, free of charge.

Become a Friend of Tanglewood or a Friend of the Tanglewood Music Center today with a generous contribution. When you give, the cherished legacy of America's premier summer music festival continues.

To make a gift, please call the Friends Office at (413) 637-5261 or visit us online at www.bso.org.

IN CONSIDERATION OF OUR PERFORMING ARTISTS AND PATRONS

PLEASE NOTE: TANGLEWOOD IS PLEASED TO OFFER A SMOKE-FREE ENVIRONMENT. WE ASK THAT YOU REFRAIN FROM SMOKING ANYWHERE ON THE TANGLEWOOD GROUNDS. DESIGNATED SMOKING AREAS ARE MARKED OUTSIDE THE ENTRANCE GATES.

Latecomers will be seated at the first convenient pause in the program.
If you must leave early, kindly do so between works or at intermission.
Please do not bring food or beverages into the Music Shed or Ozawa Hall.

PLEASE NOTE THAT THE USE OF AUDIO OR VIDEO RECORDING EQUIPMENT DURING CONCERTS AND REHEARSALS IS PROHIBITED, AND THAT VIDEO CAMERAS MAY NOT BE CARRIED INTO THE MUSIC SHED OR OZAWA HALL DURING CONCERTS OR REHEARSALS.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

FOR THE SAFETY OF YOUR FELLOW PATRONS, PLEASE NOTE THAT COOKING, OPEN FLAMES, SPORTS ACTIVITIES, BIKES, SCOOTERS, SKATEBOARDS, AND TENTS OR OTHER STRUCTURES ARE PROHIBITED FROM THE TANGLEWOOD GROUNDS, AND THAT BALL PLAYING IS NOT PERMITTED ON THE SHED LAWN AT ANY TIME WHEN THE GROUNDS ARE OPEN FOR A SHED CONCERT.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

THANK YOU FOR YOUR COOPERATION.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200. Tickets can also be ordered online at www.bso.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

THE BSO's WEB SITE at **www.bso.org** provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, parking facilities are located at the Main Gate and at Ozawa Hall. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located throughout the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts. Meals to go may be ordered several days in advance at www.bso.org.

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This classic country residence has served as the inspiration for the home of the beloved children's book character Arthur for the last 20 years. The recently renovated main house offers beautifully crafted appointments, five bedrooms and a library with fireplace. A carriage house with lofted living spaces can be used as an office or guesthouse. **Tara Coveney, Hingham, MA office, (781) 749-4300, tara.coveney@NEMoves.com**

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LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten. LAWN TICKETS FOR ALL BSO AND POPS CONCERTS IN THE SHED MAY BE UPGRADED AT THE BOX OFFICE, subject to availability, for the difference in the price paid for the original lawn ticket and the price of the seat inside the Shed.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates. KIDS' CORNER, where children accompanied by adults may take part in musical and arts and crafts activities supervised by BSO staff, is available during the Saturday-morning Open Rehearsals and beginning at 12 noon before Sunday-afternoon concerts. Further information about Kids' Corner is available at the Visitor Center.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $17 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are available only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon until twenty minutes after the concert on Sunday, with additional hours Friday and Saturday evenings from 5:30 p.m. until twenty minutes after the concerts on these evenings, as well as during concert intermissions. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

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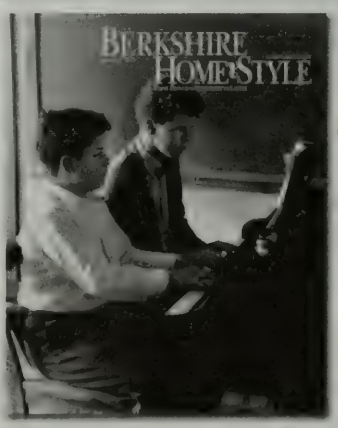
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James Levine & Van Cliburn at Marlboro

from our
August 2005
Cover

online at
berkshirehomestyle.com

IN TRIBUTE TO FLORENCE GOULD

Florence Gould

Florence Lacaze Gould, for whom the Florence Gould Auditorium in Seiji Ozawa Hall is named, was born in San Francisco to French parents in 1895. The San Francisco earthquake of 1906 destroyed her father's printing house, and the family returned to France. Florence arrived not speaking a word of French, but she was quick, intelligent, and musically gifted, and by the age of sixteen she was studying voice at the Paris Conservatory. Although she asserted throughout her life that she "had not a drop of American blood," she remained a U.S. citizen until her death in 1983.



Photo courtesy of the Trustees, Florence Gould Foundation

Florence Lacaze Gould onboard the *S.S. Normandie* during its maiden voyage, 1935.

Florence returned to San Francisco with her new husband, an American architect, at the outbreak of World War I, but the marriage did not last and she returned to France in 1917. Following the Armistice, she recommenced her musical studies, and was often to be found singing in the salons of Paris, along with the likes of the famous Parisian entertainer Collette. It was at such an event that she caught the eye of Frank Jay Gould, son of the American railroad magnate Jay Gould. The two were married in 1923 and, at her husband's request, Florence gave up her singing career.

The Goulds were at the center of social life in the South of France during the 1920s and 1930s, where they attracted an international crowd of socialites, artists, and writers. They remained in France throughout World War II, during which time Florence served as a nurse and established a famous literary salon that became a center of intellectual life in wartime Paris. It was also at this time that she became a patron of contemporary painters, Braque and Picasso among them, and began amassing an extraordinary collection of modern art.

Frank Gould died in 1956, leaving an enormous fortune to his wife. Florence Gould continued her philanthropy to the arts, and was awarded the Legion d'Honneur by French President Charles de Gaulle in 1961. The guests of her salon tended no longer to be rebellious, avant-garde intellectuals, but, instead, great established personages, many of them members of the Academie. She also surrounded herself with the leading European and American art collectors, dealers, and cultural leaders. At the time of her death, her art collection included works by Bonnard, Cassat, Cezanne, Corot, Degas, Gaugin, Toulouse-Lautrec, Manet, Monet, Pissarro, Renoir, and Van Gogh. The majority of the proceeds from the sale of her estate was given to the Florence Gould Foundation, the principal purpose of which is to foster Franco-American amity and collaboration. The Florence Gould Foundation endowed the auditorium of Seiji Ozawa Hall, naming it in honor of Mrs. Gould, in 1990, and similarly has named other cultural facilities throughout the United States and in France. The Foundation also has endowed a Fellowship at the Tanglewood Music Center for the benefit of talented young French musicians.



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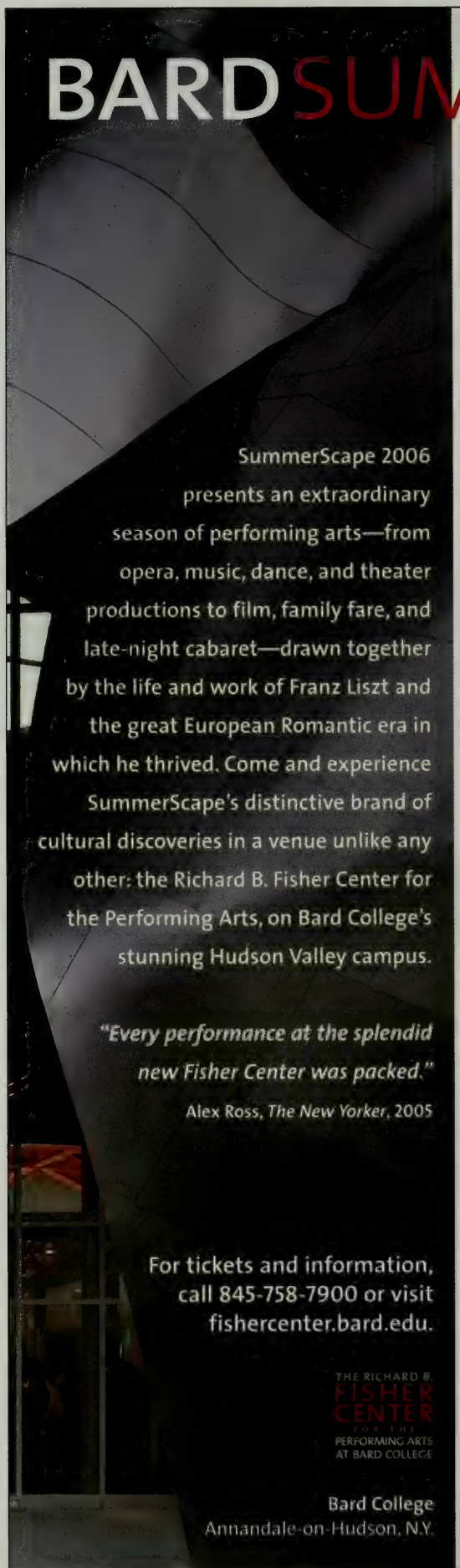
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Directed by Ken Roht

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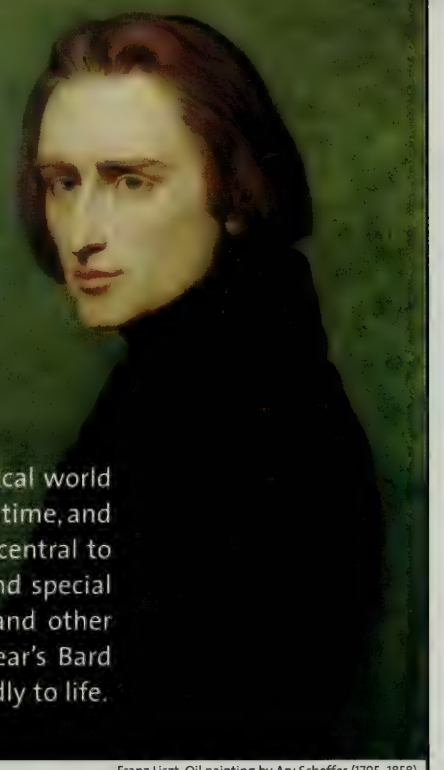
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Franz Liszt. Oil painting by Ary Scheffer (1795–1858).

WEEKEND ONE

AUGUST 11–13, 2006

ART, SPECTACLE, AND THE PUBLIC

FRIDAY, AUGUST 11

PROGRAM ONE
LISZT: MIRROR OF THE 19TH CENTURY
Works by Liszt

SATURDAY, AUGUST 12

PROGRAM TWO
THE YOUNG LISZT: FROM VIENNA TO PARIS
Works by Liszt, Beethoven, Schubert, Hummel, Field, Czerny, Moscheles, Chopin, Wieck, Alkan, Henselt

SPECIAL EVENT
THE PIANO AND THE 19TH CENTURY
Performance with Commentary

PROGRAM THREE
POLITICS, PAINTING, THEATER, AND POETRY
Works by Liszt, Ernst, Raff
American Symphony Orchestra
Leon Botstein, conductor

SUNDAY, AUGUST 13

PROGRAM FOUR
VIRTUOSITY BLOW OUT
Works by Liszt, Meyerbeer, Thalberg, Ernst, Tausig, Popper, Menter

PROGRAM FIVE
VIRTUOSITY TRANSFIGURED: IN THE SHADOW OF PAGANINI
Works by Liszt, Schumann, Brahms, Paganini

PROGRAM SIX
GRAND OPERA BEFORE WAGNER
Excerpts from operas by Auber, Meyerbeer, Bellini, Rossini, Halévy, Donizetti
American Symphony Orchestra
Leon Botstein, conductor

WEEKEND TWO

AUGUST 18–20, 2006

FAITH AND POLITICS

FRIDAY, AUGUST 18

PROGRAM SEVEN
LISZT AND NATIONAL ASPIRATIONS
Works by Liszt, Schumann, Chopin, Smetana, Grieg, Musorgsky, MacDowell, Sgambati

SATURDAY, AUGUST 19

PROGRAM EIGHT
THE "GYPSIES," THE HUNGARIANS, AND THE EXOTIC IN MUSIC
Works by Liszt, Haydn, Schubert, Brahms, Mosonyi, Rózsavölgyi

PROGRAM NINE
BETWEEN TWO SCHOOLS: LISZT AND THE CHAMBER MUSIC TRADITION
Works by Liszt, Raff, Volkmann, Cornelius, Franz, Rubinstein

PROGRAM TEN
CHRIST AND FAUST
Works by Liszt and Berlioz
American Symphony Orchestra
Leon Botstein, conductor

SUNDAY, AUGUST 20

PROGRAM ELEVEN
LATE LISZT: SPIRITUALITY AND EXPERIMENTATION
Works by Liszt, Bruckner, Saint-Saëns, Franck, Busoni, Debussy, Wagner

PROGRAM TWELVE
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Seiji Ozawa Hall at Tanglewood
June 29 – July 20, 2006

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THE COMPLETE BEETHOVEN PIANO SONATAS

Garrick Ohlsson on his Beethoven Sonata Cycle

In planning a complete cycle of Beethoven's thirty-two piano sonatas, I had to decide first how to present them. A strict chronological/numerical order—or at least keeping together those sonatas that were written as a set (such as his Opus 2, 10, and 31)—can give insight into the evolution of Beethoven's compositional process. But after looking at as many historical antecedents as possible (including everyone from Schnabel and Kempff to Brendel and Barenboim), I realized what I most wanted to do was to construct eight really terrific programs. Because not every listener will hear the whole cycle, each program must contain a coherent arc. This made me confront the question: What constitutes a good program?

I knew that I wanted contrasts within each program, offering works from different periods, works with different textures and character. Too many pieces in the same key or tempo or emotional color become subliminally tiring for the listener. So my program for June 29, for example, begins with the very expansive and virtuosic Sonata No. 4 in E-flat major, followed by a very terse and dense late sonata, the Opus 101 in A major, as distant a key as possible. Then, after intermission, I wanted to end with the *Appassionata*, possibly the most hair-raisingly exciting of all the sonatas. And in front of that demon I place the slenderest of all, Opus 49, No. 2. My hope is that this emphasizes the range and character Beethoven was capable of expressing in his music.

I sometimes found myself wanting to repeat a sonata from a different program because it would work so well in two different contexts, but if you're going to play them all in eight evenings, that's a luxury you can't afford. Fortunately, each Beethoven sonata is a strong and effective piece, so almost any combination will make a satisfying program. My



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one concession to chronology is the final program on July 20, when I will perform Beethoven's last three sonatas. I chose to do so for the simple reason that together they make one of the most sublime piano recital programs possible.

I look forward to this transcendent journey with you this summer.

—Garrick Ohlsson

The Beethoven Piano Sonatas: An Unmistakably Individual and Extraordinary Legacy

by Jan Swafford

The notes Beethoven put on paper have been so powerful a force in music that they have tended to overshadow everything else about him as a musician. He composed the first important body of work for the piano, and he was one of the leading virtuosos of his time. He was also in every respect a consummate professional, an influence not only on the literature but the design of the piano in a critical period of its evolution, and an abiding influence on keyboard pedagogy—some of that through his pupil Carl Czerny, who came of age under Beethoven's tutelage and went on to teach Franz Liszt, and wrote technical studies that trained generations of musicians.



Oil painting by Joseph Willibrord Mähler, c.1804

Beethoven grew up in the first generation of pure pianists and was determined to find new and idiomatic ways to compose for and to play the instrument. He thought of his keyboard music as an ongoing exploration of the piano, both in the unsatisfactory present and in the future. As a young virtuoso in Vienna he hectored

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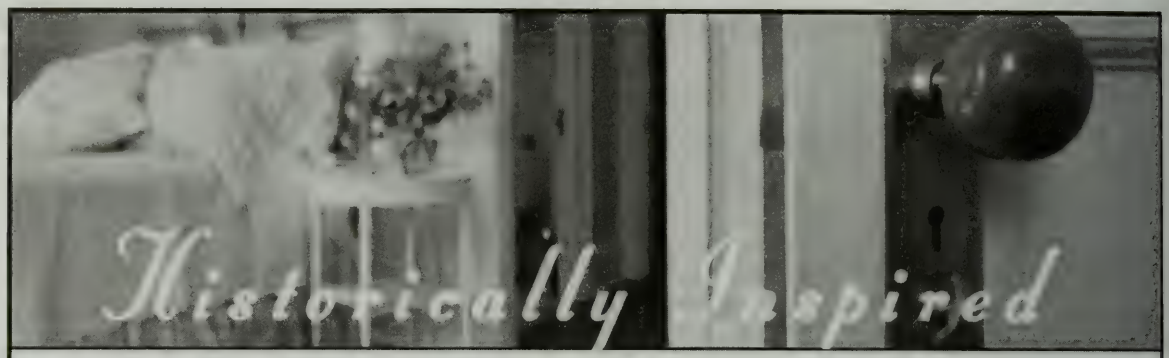
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piano makers to give him more range, more sound, more robust instruments. Every time new notes appeared on the keyboard he immediately used them, thus making them indispensable. Pianos affected him as well. We likely see the influence of his new French Erard instrument on the electrifying *Waldstein* Sonata of 1803-04, and of his new British Broadwood on the epic *Hammerklavier* of 1817-18 (though by then he was almost completely deaf).

As a performer Beethoven was celebrated for his blazing improvisations, his velocity, his double and triple trills. Observers noted that his fingers were remarkably still on the keyboard, barely seemed to move in rapid passages. Other times he broke strings and hammers, furious at the fragility of the instruments.

Of all media, his own instrument was naturally closest to him. The keyboard was his laboratory; he conceived and refined much of his music in improvisation. His art is a singular joining of wildness and control, of Dionysus and Apollo, and the freedom of his fingers exploring the keys was perhaps the basis of it all. Because of that closeness, it is in his chamber music with piano and especially in the solo sonatas that the unmistakable Beethoven voice first makes its appearance.

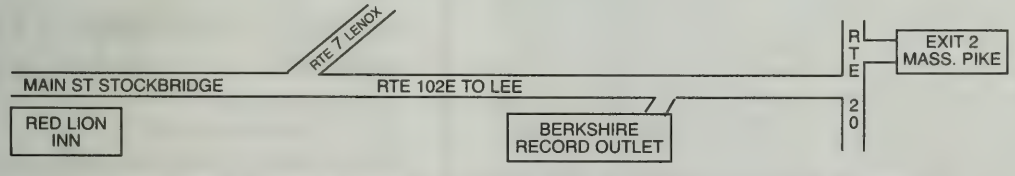
He wrote piano sonatas more consistently through his career than any other genre, so in them we see every stage in his evolution. The hoary division of his work into First, Second (*aka* "Heroic"), and Third periods endures in how we perceive Beethoven, but the sonatas show that the perception of the First Period in particular is historically problematic. Lewis Lockwood has aptly renamed the First Period the "First Maturity." Beethoven was not occupied in that phase with "learning his craft" and "discovering his voice." There are no apprentice works in the sonatas. Those first published, the three of Opus 2, show a mature artist, already a master of form both technically and psychologically (though that mastery would deepen steadily). In the same period that he was composing the somewhat careful, rather backward-looking string quartets of Opus 18, he composed the epochal *Pathétique* Sonata, which shows the fully-developed Beethoven voice and fire.

When composing, Beethoven said, it was his habit "always to keep the whole in view." That simple statement speaks volumes. From early on he saw a multi-movement work as a whole, as *one thing*: one set of ideas, adumbrated in the first gestures and developing to the end; and one dramatic unfolding, a single "story," like the three-movement narrative of melancholy and resignation and defiance in the *Pathétique*. His thematic building blocks were the simplest elements of music: a scrap of scale, an arpeggio, a trill, a note out of key, a rhythmic figure. How he chose and developed his material changed and

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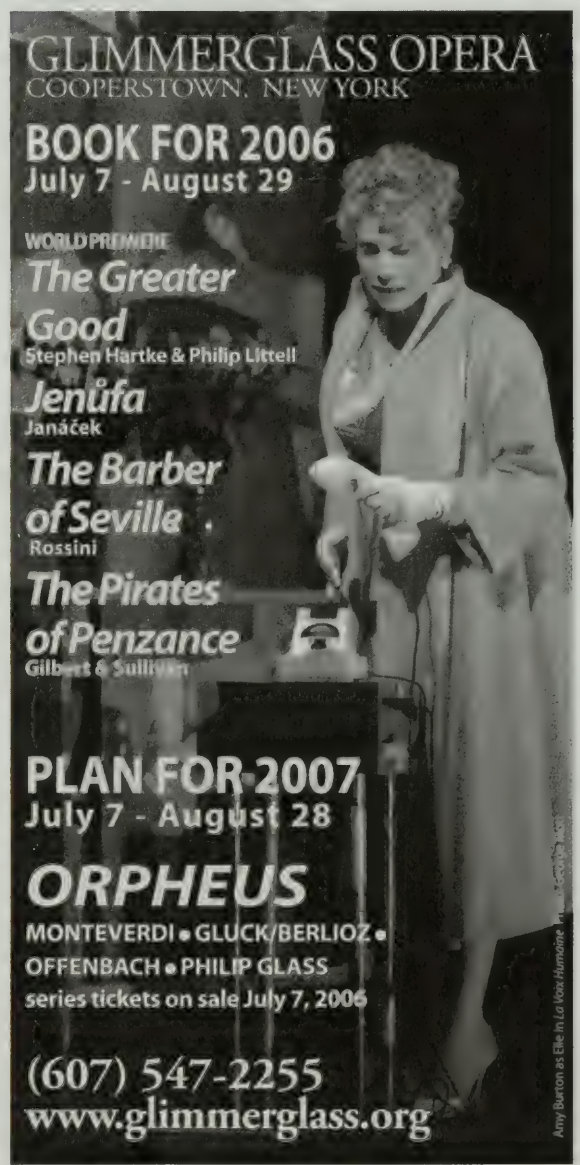
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deepened over time, but the essence of his technique stayed the same. And always—nearly always—in his greatest music there is an overriding principle: he never sacrificed the technical for the expressive, nor the expressive for the technical. Apollo and Dionysus both got their due.

In surveying the piano sonatas it is worth noting that during Beethoven's life the genre was still considered to be private music, played mainly by accomplished amateurs for friends and invited guests in parlors and small chambers. That demand led to the burgeoning of music publishing that started in the later eighteenth century. Only after Beethoven died did sonatas emerge onto the public stage, played by professionals. Still, as in everything else, he pushed the envelope of what was playable except by the most advanced amateurs, and in the *Hammerklavier* he wrote something that was a closed book to many professionals.

So, nominally, the first-period sonatas stretch from Opus 2 to Opus 49, but those include the *Pathétique* and the almost high-Romantic *Tempest* sonatas. It might better be said that in the sonatas the Second Period arrived with Opus 26, a year earlier than the *Eroica* Symphony of 1802, which all too conveniently inaugurated and named the "Heroic" Period. (The *Moonlight* Sonata dates from 1801.)

What happened to the sonatas in the decade after 1801 was above all an intensifica-



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tion of power and individuality. It is astounding to what degree, from the Middle Period on, every sonata is a distinctive personality inhabiting a singular world: say, the searing *Appassionata* lying between the larkish Opus 54 and the gracious Opus 78.

The Opus 101 (in A major) of 1816 decisively began the Third Period, that extraordinary late blooming in which every element of Beethoven's art took on new meaning and new intensity—more contrast, more variety, more complexity, more simplicity, more freedom, more concentration, more sublimity, more coarseness, more loud, more soft, more counterpoint—all the late music adding up to an irreplaceable humanistic and spiritual document.

Beethoven grew up playing, on piano, Bach's *Well-tempered Clavier*. Perhaps by the end it occurred to him that in his sonatas he had created another of those rare bodies of work, like Bach's, that reveal the full depth and breadth of what music can achieve. What Beethoven brought to the art that was new and historic was a sense of the immediate and individual, of a great personality addressing us person to person. Because of that quality, the hopes and joys and suffering and despair of this man came to speak to all of us, and in some way to speak for all of us.

Jan Swafford is an award-winning composer and author whose books include *Charles Ives: A Life With Music*; *The Vintage Guide to Classical Music*, and, most recently, *Johannes Brahms: A Biography*. His music is published by Peer-Southern and can be heard on Composers Recordings. An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at Tufts University and The Boston Conservatory. Mr. Swafford is currently working on a biography of Beethoven for Houghton Mifflin.

GUEST ARTIST

Garrick Ohlsson



Since his triumph as winner of the 1970 Chopin International Piano Competition, pianist Garrick Ohlsson has established himself worldwide for both his interpretive and technical skills. Although he has long been regarded as one of the world's leading exponents of the music of Frédéric Chopin, Mr. Ohlsson commands an enormous repertoire which ranges over the entire piano literature. A student of the late Claudio Arrau, Mr. Ohlsson has come to be noted for his performances of Mozart, Beethoven, and Schubert, as well as the Romantic repertoire. His concerto repertoire in and of itself is unusually wide and eclectic; to date he has at his command some eighty concertos, ranging from Haydn and Mozart to works of the twenty-first century. This summer Mr. Ohlsson performs the complete cycle of Beethoven piano sonatas at both Tanglewood and Ravinia, having performed that cycle for the first time in summer 2005 at the Verbier Festival in Switzerland. Also this summer Mr. Ohlsson opens the Mostly Mozart Festival in New York in a live, nationally televised performance. In 2006-07 he will appear in the United States and Canada with the symphony orchestras of Atlanta, Detroit, Milwaukee, Montreal, New Jersey, Oregon, Pittsburgh, San Diego, and Utah. A series of recitals in Anchorage, Boston, Cleveland, Florida, Los Angeles, Ottawa, and San Francisco will culminate in three recitals of Beethoven sonatas at Lincoln Center in New York and a performance of Beethoven's *Emperor* Concerto at Carnegie Hall with the Orchestra of St. Luke's. In Europe, he will perform at the BBC Proms with the Budapest Festival Orchestra, at the Warsaw Chopin Festival, with the Czech Philharmonic, with the BBC Philharmonic, and in recital in Spain and Italy. In 2005-06 Mr. Ohlsson performed in North America with the symphony orchestras of Baltimore, Berkeley, Cincinnati, Cleveland, Houston, Indianapolis, Los Angeles, Philadelphia, Pittsburgh, Seattle, St. Louis, and Washington, D.C., as well as with the National Arts Centre Orchestra, the St. Paul Chamber Orchestra, and the London Philharmonic at Lincoln Center. Special projects included a tour with the Takács Quartet and appearances at Beethovenfest in Bonn, Germany. Also an avid chamber musician,

Mr. Ohlsson has collaborated with the Cleveland, Emerson, Takács, and Tokyo string quartets, among other ensembles. Together with violinist Jorja Fleezanis and cellist Michael Grebanier, he is a founding member of the San Francisco-based FOG Trio. A prolific recording artist, Mr. Ohlsson can be heard on Arabesque, RCA Victor Red Seal, Angel, Bridge, BMG, Delos, Hänssler, Nonesuch, Telarc, and Virgin Classics. For Arabesque he has recorded the complete solo works of Chopin and four volumes of Beethoven sonatas. A native of White Plains, New York, Garrick Ohlsson began his piano studies at the age of eight. He attended the Westchester Conservatory of Music and at thirteen entered the Juilliard School in New York City. His musical development has been influenced in completely different ways by a succession of distinguished teachers, most notably Claudio Arrau, Olga Barabini, Tom Lishman, Sascha Gorodnitzki, Rosina Lhévinne, and Irma Wolpe. Although he won first prizes at the 1966 Busoni Competition in Italy and the 1968 Montreal Piano Competition, it was his 1970 triumph at the Chopin Competition in Warsaw, where he won the Gold Medal, that brought him worldwide recognition as one of the finest pianists of his generation. Since then he has made nearly a dozen tours of Poland, where he retains immense personal popularity. Mr. Ohlsson was awarded the Avery Fisher Prize in 1994 and received the 1998 University Musical Society Distinguished Artist Award in Ann Arbor, Michigan. He makes his home in San Francisco. Garrick Ohlsson made his BSO debut at Tanglewood in August 1971 and has been a frequent guest soloist with the Boston Symphony Orchestra, both in Boston and at Tanglewood (also including previous Tanglewood recitals), since his subscription series debut in January 1981. His most recent subscription appearances were in January 2005, as soloist in Viktor Ullmann's Piano Concerto. His most recent Tanglewood appearances were as soloist with the Tanglewood Music Center Orchestra in Beethoven's Fourth Piano Concerto in August 2004 (as part of that year's Leonard Bernstein Memorial Concert) and with the BSO in Rachmaninoff's *Rhapsody on a Theme of Paganini* in August 2005. His performance in Ozawa Hall this summer of the complete Beethoven piano sonatas marks an unprecedented event in Tanglewood's history.



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Sonata No. 4 in E-flat, Opus 7

Allegro molto e con brio
Largo, con gran espressione
Allegro
Rondo. Poco Allegretto e grazioso

Sonata No. 28 in A, Opus 101

Etwas lebhaft und mit der innigsten Empfindung.
Allegretto, ma non troppo
Lebhaft. Marschmäßig. Vivace alla Marcia
Langsam und sehnsuchtsvoll. Adagio, ma non troppo, con affetto
Geschwind, doch nicht zu sehr, und mit Entschlossenheit. Allegro

INTERMISSION

Sonata No. 20 in G, Opus 49, No. 2

Allegro, ma non troppo
Tempo di Menuetto

Sonata No. 23 in F minor, Opus 57, *Appassionata*

Allegro assai
Andante con moto
Allegro ma non troppo

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NOTES ON THE PROGRAM

Sonata No. 4 in E-flat, Opus 7 (1796-97)

The longest sonata Beethoven wrote before the epic *Hammerklavier* (see Program 4, July 9, page 21), the E-flat is rich in texture and harmony, innovative in its pianism, its tangled emotions giving it for a time the nickname *Der Verliebte*, "The Beloved." Appropriately, it is dedicated to one of Beethoven's talented female students, Countess Babette von Keglevics.

I. Allegro molto e con brio. After two chordal "calls" over a thrumming bass, the music breaks into rippling lyrical garlands. Rippling and thrumming will mark most of the movement, except for a stately theme that foreshadows the next movement.

II. Largo, con gran espressione. This remarkable slow movement, marked by eloquent silences and heart-tugging dissonances, its tone ranging from hymnlike to suffering, amounts to a prophecy of Beethoven's sublime late slow movements.

III. Allegro. In tempo and tone somewhere between minuet and scherzo, the gracefully flowing opening theme is also marked by rests, this time playful ones. (Beethoven's silences are always expressive.) The surging and passionate Trio prophesies later Romantic pieces all the way to Brahms's fourth Ballade.

IV. Rondo. Poco Allegretto e grazioso. An un-rondo-ish rondo, not playful but delicately lyrical, contrasted by a middle section whirling and intense with a touch of violence—thus ending a sonata that might well be predicated on the turbulence of a lover's feelings.

Sonata No. 28 in A, Opus 101 (1816)

This first bloom of the Third Period begins with a movement of limpid beauty. The opening and third movements will be quiet and inward; Beethoven called them "impressions and reveries." The second and fourth movements, meanwhile, are as vigorous and outgoing as the others are the opposite. That joining of apparent opposites is itself one of the signs of the late music.

I. Somewhat lively and with inmost feeling. Allegretto, ma non troppo. It begins as if in the middle of a thought, stretching gently upward and drifting tenderly back down. In this sonata form one can find the familiar elements—two themes, development, recapitulation—but the divisions are blurred into a steady unfolding with nothing repeated exactly. The lack of resolution in the harmony creates not tension but rather a rapt suspension.

II. Lively. Marchlike. Vivace alla Marcia. This first of the Late Period jaunty marches rattles along whimsically in dotted rhythms and 4/4 time—another of Beethoven's adaptations of the scherzo idea away from its usual fast three-beat.

III. Slow and full of expression. Adagio, ma non troppo, con affetto. One of Beethoven's slow movements that also serves as an introduction to the finale. A reverie, intensely inward but not particularly sad, drifting surprisingly into a recall of the opening movement. Beethoven is drawing together the movements of his works steadily more tightly. Thus the recall flows directly into—

IV. Quick, but not too, and with resolve. A grand and muscular contrapuntal Allegro, nearly monothematic, with only a few interludes not fixed on the theme. In the development, for the first time in a sonata, that theme is turned into a fully worked-out fugue: the first appearance in the sonatas of Beethoven's late fascination with that old genre he learned in childhood from Bach.

Sonata No. 20 in G, Opus 49, No. 2 (from "Two Easy Sonatas," Opus 49; 1795-98)
Having increasingly challenged the fingers of the amateurs who traditionally played sonatas in private performances, at the beginning of Beethoven's Second Period appeared the two slight but attractive Opus 49 works written some years before, both in two movements, neither daunting for players of modest means.



An 1814 engraving

The first of the Opus 49 sonatas is in G minor (see notes for Program 6, July 16, page 26). The second (in G major) is, like the first, in two movements. **I. Allegro, ma non troppo.** The themes of the first movement ("fast but not too much") are expansive and even a little grand. **II. Tempo di Menuetto.** Next is a sprightly minuet based on material from Beethoven's then-celebrated E-flat Septet.

Sonata No. 23 in F minor, Opus 57, "Appassionata" (1804-05)
As revolutionary and profound as the *Waldstein* (see Program 6, July 16, pages 26-27) in its expression, its pianism, its relentless power, its dramatic unity from beginning to end, the *Appassionata* is the dark answer to the earlier work: the *Waldstein* ended at the height of joy that music can contain; here it comes down to the deepest anguish. The *Appassionata* is a story of voids, abysses, dashed hopes, unyielding despair.

I. Allegro assai. A *pianissimo* F minor plunge and rise, answered by a little ambiguous turn figure: together they constitute the first theme, but the whole sonata flows from them. From the beginning this piece neither sounds nor looks on the page like any other: ominous silences, murmurs, pulsations with enigmatic wisps of gestures above and below. There are three themes in the exposition: call them fateful, briefly hopeful, demonically driving. For the first time in a Beethoven sonata there is no repeat of the exposition, as if those sorrows would be unbearable to repeat. The end is a stride up to the top of the keyboard, then inevitably back down to the abyss, and a whispering exhaustion.

II. Andante con moto. As happens several times in Beethoven, the response to suffering is a noble, hymnlike movement, here in a somber D-flat major. The four variations describe an upward rise to the brilliant top of the keyboard, but after a coda returning to the opening theme there is no resolution.

III. Allegro ma non troppo. The slow movement flows into the finale, which begins with an angry dissonant pounding. Then begins a rising and implacable whirlwind that never slakes in its path "rushing deathwards," wrote Donald Francis Tovey. In the coda, a weird stamping dance breaks out, like a maddened attempt at defiance, but the whirlwind rises again, more furious than ever, and the last hope is extinguished. Thus ends perhaps the supreme tragic work in the piano literature: the dark side of the heroic.

—Jan Swafford

2006 Tanglewood

SEIJI OZAWA HALL

Sunday, July 2, at 2:30
Florence Gould Auditorium, Seiji Ozawa Hall

GARRICK OHLSSON, piano

LUDWIG VAN BEETHOVEN
The Complete Piano Sonatas Program 2

Sonata No. 9 in E, Opus 14, No. 1

Allegro
Allegretto
Rondo. Allegro comodo

Sonata No. 11 in B-flat, Opus 22

Allegro con brio
Adagio con molta espressione
Minuetto
Rondo. Allegretto

INTERMISSION

Sonata No. 16 in G, Opus 31, No. 1

Allegro vivace
Adagio grazioso
Rondo. Allegretto

Sonata No. 14 in C-sharp minor, Opus 27, No. 2, *Moonlight*

Adagio sostenuto
Allegretto
Presto agitato

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NOTES ON THE PROGRAM

Sonata No. 9 in E, Opus 14, No. 1 (1798-99)
Following the turbulent *Pathétique* Sonata in C minor (see Program 7, July 18, page 32), the two sonatas of Opus 14 return to a light mood—each of them three concise movements with no foreboding, no slow music, no virtuosity, and overall a delicious playfulness and joie de vivre. (For Opus 14, No. 2, see Program 5, July 13, page 23.)



Miniature on ivory by Christian Horneman, 1802

I. Allegro. The opening theme is fresh-faced and spacious in its upward stride. After a spare chromatic transition comes a lyrical second theme that makes its point succinctly and exits back to the main theme. In the development Beethoven skips those themes entirely, introducing a new and more urgent one that hints at the second movement.

II. Allegretto. A scherzo in an untragic E minor, if with a bit of nervous edge. The main theme sounds soulful and folklike, with a waltzy lilt, the harmony an exotic blend of major and minor. The middle is a gentle and sanguine trio in C major.

III. Rondo. Allegro comodo. The racing finale begins like a speeding-up and filling-in of the first movement's rising main theme. The good spirits persist through a more lyrical contrasting episode and a middle section mainly given to rippling arpeggios.

Sonata No. 11 in B-flat, Opus 22 (1799-1800)
Though manifestly attractive, this sonata is one of the neglected ones, partly because in style it's something of a throwback to the eighteenth century—surprisingly unsurprising in its material and procedures. Yet Beethoven was particularly fond of the B-flat, uncharacteristically advising his publisher that the sonata "is a terrific piece."

I. Allegro con brio. We begin with a couple of throat-clearing burbles featuring the chains of thirds (plus their inversion into sixths) that will be heard steadily. The movement is lush in sound and genteel in effect, with dramatic episodes in the development that tend to redefine gestures we've heard earlier—perhaps one of the touches Beethoven liked.

II. Adagio con molta espressione. The elegant second movement has an operatic air, and like a Mozart slow movement sprouts ornaments as it goes. Every time a cloud seems about to arrive, it quickly dissipates. The main melodic building block is a little turn figure from the beginning of the first movement.

III. Minuetto. Elegance again, a minuetto with more echoes of earlier motifs and some ear-dazzling scintillations—its freshness of texture surely something else the composer approved of.

IV. Rondo. Allegretto. This is one of Beethoven's gentle, gracious rondo finales, recalling the last movement of Opus 7. In keeping with the rest of the piece, that mood abides, expressed in variegated colors. With a dashing coda, Beethoven finishes, in the sonatas at least, his last extended glimpse into the past.

Sonata No. 16 in G, Opus 31, No. 1 (1801-02)
The three sonatas of Opus 31 are important, innovative, and stunning works, each in a distinctive way—the outer ones are vivacious unto joking, the middle one tragic. (For Opus 31, Nos. 2 and 3, see Program 3, July 6, pages 16-17.)

I. Allegro vivace. The G major starts with a ripping downward scale followed by two-fisted chords that seem to be a joke about a pianist who can't get his hands together. Myriad variants of ripping scales and arpeggios and pounding out-of-sync chords constitute much of the material of this entirely jovial (even when in minor mode) movement. It ends, as do the next two, by breaking up into fragments.

II. Adagio grazioso. The gracefulness spins out through the course of a long, warm, mellifluous nocturne whose main theme recalls Mozart at his more decorative. The rest is Beethoven in the far-ranging moods, rich harmonies, and dazzling pianistic colors.

III. Rondo. Allegretto. The warmth of the middle movement seems to linger into this gracious finale, alternately lazily flowing and spiritedly dashing, sometimes uniting those qualities. Rustic drones create rich piano resonances throughout. A few pensive moments drift by, as they can do on sunny days, but it ends with gleeful shouts and whispers.

Sonata No. 14 in C-sharp minor ("Sonata quasi una Fantasia"), Opus 27, No. 2, "Moonlight" (1801)

The first movement of the *Moonlight* may be the most famous single piece of music ever written, and its legendary status was well established in Beethoven's lifetime. The reason is the rapt and dolorous atmosphere unlike anything heard before—and also, surely, the ease of playing for amateur pianists. The title was not Beethoven's and applies to the first movement only, if that, because the pensiveness of the opening is going to take a jolting turn in the finale.

I. Adagio sostenuto. Nearly everyone who knows music knows this movement, its endlessly murmuring triplets, its hazy colors tinged with mysterious sorrow. Hector Berlioz called it "one of those poems that human language does not know how to interpret." Beethoven directed the whole movement to be played with the sustain pedal down—but *not*, surprisingly, the soft pedal, though most of it is *pianissimo*. He wanted the harmonies to overlap, one fading into the next; on the modern piano, which sustains longer than Beethoven's, that unique resonance has to be approximated with subtle pedaling.

II. Allegretto. A short and relaxed scherzo rather blank in tone, but with elegant and winsome themes. To Franz Liszt it was "a flower between two abysses."

III. Presto agitato. The finale is marked *Presto agitato*, which presages its unrelieved ferocity. The babbling arpeggios of the first movement have become a turbulent stream of arpeggios that rise to slashing offbeat chords. As in the previous sonata, the finale is the focus and payoff of the whole; this time the incipient tragedy of the first movement has boiled over into fury, expressed in a virtuosity that is the antithesis of the first movement's simplicity.

—Jan Swafford

2006 Tanglewood

SEIJI OZAWA HALL

Thursday, July 6, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

GARRICK OHLSSON, piano

LUDWIG VAN BEETHOVEN
The Complete Piano Sonatas Program 3

Sonata No. 17 in D minor, Opus 31, No. 2, *Tempest*

Largo—Allegro
Adagio
Allegretto

Sonata No. 12 in A-flat, Opus 26

Andante con Variazioni
Scherzo. Allegro molto
Marcia funebre sulla morte d'un Eroe
Allegro

INTERMISSION

Sonata No. 18 in E-flat, Opus 31, No. 3

Allegro
Scherzo. Allegretto vivace
Menuetto. Moderato e grazioso
Presto con fuoco

Sonata No. 1 in F minor, Opus 2, No. 1

Allegro
Adagio
Menuetto. Allegretto
Prestissimo

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NOTES ON THE PROGRAM

Sonata No. 17 in D minor, Opus 31, No. 2, "The Tempest" (1801-02)
This is one of the works that galvanized musical Romanticism, and cemented Beethoven's reputation for the tragic, the unique in voice, the incomparably dramatic. It is no less succinct and disciplined. Dubbed *The Tempest* more for its atmosphere than a connection to Shakespeare's comedy (though there is a story that Beethoven related it to the play), the sonata is a stormy and unforgettable human document. Yet there is not one note out of place, one note that does not contribute to the whole.

I. Largo—Allegro. It begins with a whispering arpeggio that breaks into a driving Allegro, then repeats of the pattern with startling new harmonies. Then the Allegro begins a course that feels like a constant ratcheting up of rampaging energy. The development is a period of comparative calm—it could hardly be otherwise, given the power of the exposition. The recapitulation falls into moments of indescribably poignant quasi-vocal recitative, as if the music were straining for words that cannot be spoken.

II. Adagio. A time-stopping slow movement, dark and fateful despite its major key, troubled by distant drums, its moments of hope fraught and inconclusive. The end is a frightening evocation of emptiness.

III. Allegretto. His pupil Czerny said the finale was inspired by a horse galloping past Beethoven's window. If so, the horse is spreading alarm. The movement is obsessive, virtually monothematic, the churning intensity like some unstoppable machinery of fate.

Sonata No. 12 in A-flat, Opus 26 (1800-01)
With this piece, arguably, the Middle Period begins in the sonatas. Everything about the A-flat seems to be more than anything in the works before: more innovative in the approach to form (there are no movements in sonata form), more varied in the expressive scope, with fresh kinds of unity. Not least, starting from the gentle song of its beginning, the A-flat achieves greater heights of sheer beauty and individuality of expression than anything previous, often with simple means employed with incomparable subtlety.

I. Andante con Variazioni. The theme is unforgettable in its simple, noble songfulness. It fuels a set of variations mostly subdued and inward, but with a gathering momentum and great variety in color and texture. The movement also sets up one of the unifying elements of the sonata: not a steady dramatic unfolding, but rather the idea of variation itself.

II. Scherzo. Allegro molto. Beethoven inverts the more familiar four-movement plan, placing the scherzo second—a genial one, involving continuous variation of the opening theme.

III. Marcia funebre sulla morte d'un Eroe. One of the most startling movements in all the sonatas: a *Marcia funebre* "on the death of a hero." The movement is of course a somber march, continually varying the basic dotted-rhythm idea, the middle with imitations of rolling drums and, perhaps, musket shots. Much later music comes from this movement, including Chopin's Funeral March, but more immediately it is the precursor of the funeral march in the *Eroica* Symphony.

IV. Allegro. The finale is a quietly bustling rondo made largely from continual variations of the opening figure. The effect is of pulling back from the relentless funeral march into something animated but impersonal, like a cleansing rain.

Sonata No. 18 in E-flat, Opus 31, No. 3 (1801-02)

There is enough friendliness, good humor, and good nature in this sonata to put it in a category of its own—a category at the opposite pole of the previous sonata.

I. Allegro. It begins with a gentle gesture of invitation, like a hand extended. That resolves into a blithe and whimsical first theme, then a recall of the invitation, then a flowing and almost childlike second theme whose rippling delectation simply wants to keep going for a while. The coda seems to meditate contentedly on the invitation and the cheery second theme.

II. Scherzo. Allegretto vivace. This amounts to a scherzo, but in moderate bouncy two-beat instead of the usual quick three-beat. The main theme is lurching and comical, with Beethoven's trademark offbeat accents, the second theme manically prancing.

III. Menuetto. Moderato e grazioso. Following the scherzo comes, most unexpectedly, a graceful and lyrical minuet—there is no slow movement to trouble the mood of this sonata. The Trio sounds something like a jumping contest.

IV. Presto con fuoco. For conclusion, a full-scale Tarantella marked "Presto with fire," with the fire appropriate to that old whirling dance in which, originally, you hoped to cure yourself of the bite of the tarantula by dancing to exhaustion. Its tireless drive is the equivalent of the same in the previous sonata, but here to entirely joyful ends.

Sonata No. 1 in F minor, Opus 2, No. 1 (1795)

The first sonata for his own instrument that Beethoven placed before the public is of a kind we will never see in his sonatas again. It begins with a familiar Classical motif, a leaping minor-key arpeggio dubbed the "Mannheim Rocket," which Mozart famously used in the finale of his late G minor symphony. The spare texture in which Beethoven presents the theme would work perfectly well for the harpsichord. So to start the three sonatas dedicated to his teacher Haydn, Beethoven gives a nod to the past. But this piece that starts with the past will end with a prophecy of the future—of the coming musical Romanticism, and of Beethoven's own future.

I. Allegro. The opening "rocket" theme has a tone of Classically controlled intensity; its drive will not flag during this terse movement that ends almost violently with staccato chords. Meanwhile the elements of the opening theme, mainly the leaping arpeggio and the little turn figure of the second bar, will have resonances throughout the sonata.

II. Adagio. Its opening taken from a piece written in his teens, the ABA slow movement begins with a reminiscence of the refined and precious *galant* style of the Classical period—but like a distillation of the whole sonata, the B section is shadowed, brooding: proto-Romantic.

III. Menuetto. Allegretto. That Beethoven expanded these first sonatas from the usual three-movement plan to four, adding a minuet or scherzo, shows the ambition with which he attacked the genre. This is an oddly muted minuet in F minor, though its Trio is a rippling and brilliant F major.

IV. Prestissimo. As if picking up where he left off, Beethoven takes the violent closing chords of the first movement and makes them into the first theme of a relentlessly driving, utterly pianistic, inimitably Beethovenian finale in F minor. The A-flat major middle section is a respite from the fray, but instead of the expected turn to hopeful major at the end, there is a headlong F minor plunge from the top to bottom of the keyboard.

—Jan Swafford

2006 Tanglewood

SEIJI OZAWA HALL

Sunday, July 9, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

GARRICK OHLSSON, piano

LUDWIG VAN BEETHOVEN
The Complete Piano Sonatas Program 4

Sonata No. 7 in D, Opus 10, No. 3

Presto
Largo e mesto
Menuetto. Allegro
Rondo. Allegro

Sonata No. 13 in E-flat, Opus 27, No. 1

Andante
Allegro molto e vivace
Adagio con espressione
Allegro vivace

INTERMISSION

Sonata No. 29 in B-flat, Opus 106,
Hammerklavier

Allegro
Scherzo. Assai vivace
Adagio sostenuto. Appassionato
e con molto sentimento
Largo—Allegro risoluto

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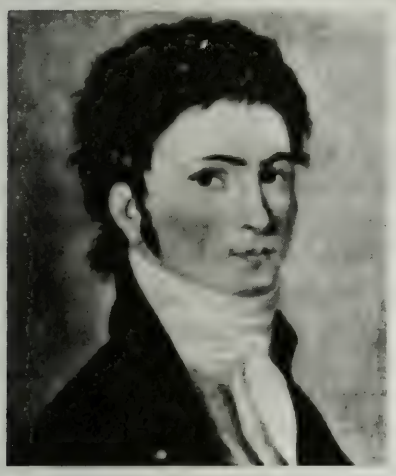
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NOTES ON THE PROGRAM

Sonata No. 7 in D, Opus 10, No. 3 (1796-98)

This sonata echoes the expressive shape of the previous two: the comedy of the first and last movements is ratcheted up from theirs, framing an unforgettable portrait of sorrow in the slow movement. (For Opus 10, Nos. 1 and 2, see Program 5, July 13, page 23, and Program 7, July 18, page 30, respectively.)



The young Beethoven

I. Presto. Part of the humor of this sonata is the almost absurd stinginess of material: in the dashing opening theme, the first four notes (a bit of descending scale) will dominate the first movement, the next three notes (a rising half-step, then jump of a third) dominate the last movement. The opening movement is obsessive in its twitches and skedaddles, rarely able to escape its little scrap of scale whether running down or up. The last rush to the cadence is simply hysterical.

II. Largo e mesto. The long slow movement is marked "slow and mournful." After the farcical ending of the first movement, without warning arrives one of the most tragic slow movements Beethoven ever wrote. The music seems locked in a trance of sorrow, at once individual and world-encompassing. The occasional moments of hope quickly sink; the main relief is in bleak silences.

III. Menuetto. Allegro. The delicate and tuneful menuetto feels like a pulling-together after the suffering of the slow movement. There is a rush of high spirits in the middle, abruptly choked off.

IV. Rondo. Allegro. The finale begins with a couple of can't-get-started stutters followed by something like a sneeze. The drollery is back, the stuttering figure relentless and steadily funnier, the past movements recalled, distantly, in more sober moments that don't seriously impede the laughter.

Sonata No. 13 in E-flat ("Sonata quasi una Fantasia"), Opus 27, No. 1 (1800-01)

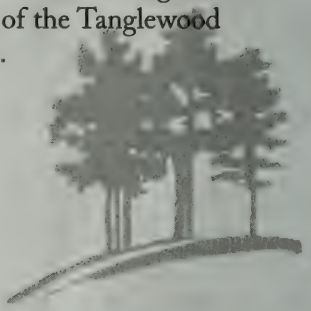
Scholar Lewis Lockwood notes that by the term "*Quasi una fantasia*" in the two sonatas of Opus 27, Beethoven meant "in the manner of an improvisation." (Opus 27, No. 2, is the *Moonlight* Sonata; see Program 2, July 2, page 14.) In practice that means a certain formal freedom within the movements, opening with slow movements, the finales the longest and most intense, and the movements to be played without pause. The aim is to integrate these sonatas more tightly than before, and point them toward the finale: no longer is the opening movement presumed to be the weightiest and most important. The E-flat major is the less known of the two fantasias, but it still has a distinctive personality, from stately to haunted to ebullient.

I. Andante. Expressively, something of a blank sheet, with little in the way of melody or passion but a great deal of pregnant material: an opening short-short-long rhythm that will resonate throughout, a falling third and rising fourth that will do likewise, and a split between the hands involving a stately melody in the right hand and a running figure in the left. In the middle of this ABA movement the running figure suddenly runs amok in glittering roulades—as if, pianist Anton Kuerti writes, puppies have burst into a quiet room.

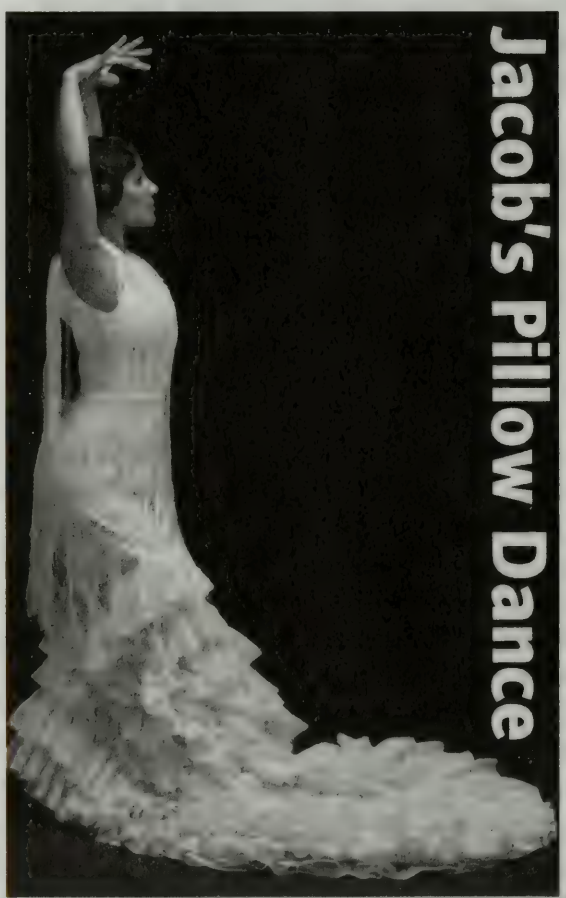
II. Allegro molto e vivace. A C minor scherzo strange unto ghostly, its endlessly falling and vaguely disquieting chromatic whispers punctuated by pouncing *fortes*. Its Trio is a

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July 13	Sir Andrew Davis, Conductor
July 21	Susan Graham, Mezzo-Soprano
July 27	Hans Graf, Conductor
August 3	Osvaldo Golijov, Composer
August 10	Norman Fischer, Cellist
August 17	Hilary Hahn, Violinist
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brief, mostly rhythmic excursion into A-flat before the opening music returns in steadily richer sonic embroidery.

III. Adagio con espressione. This lies somewhere between a solemn and aria-like slow movement—with the first sustained melodies in the piece—and a long introduction to the finale.

IV. Allegro vivace. A buoyant rondo with fugal tendencies, dominated by the first movement's falling third, rising fourth, and left-hand running figure. Startlingly—the *quasi una fantasia* aspect—the slow movement suddenly re-emerges near the end, before a laughing Presto coda that recalls both the rondo theme and the start of the first movement: thus Beethoven ties the final knot in drawing the whole together.

Sonata No. 29 in B-flat, Opus 106, "Hammerklavier" (1817-18)

It would take a volume to survey this most expansive, imposing, and heroic of sonatas. We can say that here Beethoven, after a career of pushing envelopes, pushes everything to the limit: the instrument, the performer, the forms, the length, the listener. The *Hammerklavier* may or may not be the greatest of all sonatas, but it is surely the most magnificent obsession in the piano literature.

I. Allegro. It begins with a shouted fanfare and a flowing contrapuntal answer. By measure five most of the essential material of the gigantic work has been presented, above all the chains of thirds that will govern melodies, harmonies, and keys. The dialogue of the first movement is between the initial two gestures, heroic and lyric. The development section is given to a vigorous and pealing fugue: Beethoven continues his process of integrating the old Baroque genre into the modern structure of sonata form.

II. Scherzo. Assai vivace. After the massive landscape of the first movement, a succinct scherzo takes up the material of that movement and turns it into comedy. The Trio, however, is a rolling B-flat minor episode Romantic unto bardic in tone. With a glissando across the keyboard and a little giggle, we return to the scherzo proper.

III. Adagio sostenuto. Appassionato e con molto sentimento. The longest slow movement Beethoven wrote, clearly the ancestor of Mahler's epic slow movements. It is in sonata form but feels like an endless, time-suspending evolution that somehow encompasses the whole of a person's feeling life.

IV. Largo—Allegro risoluto. Like most of the late works, this one is aimed toward the finale. It begins with a free-form improvisation like a stream of consciousness that gradually resolves into what it is searching for: a titanic fugue. This unfolds in a catalogue of technical devices related to fugue—augmentation, inversion, and so on—but what it feels like is a vast churning dynamism glittering with trills. The best thing to do, as perhaps with the whole of the *Hammerklavier*, is to give yourself up to it as you do to storms in the mountains and other forces of nature.

—Jan Swafford

2006 Tanglewood

SEIJI OZAWA HALL

Thursday, July 13, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

GARRICK OHLSSON, piano

LUDWIG VAN BEETHOVEN
The Complete Piano Sonatas Program 5

Sonata No. 10 in G, Opus 14, No. 2

Allegro
Andante
Scherzo. Allegro assai

Sonata No. 5 in C minor, Opus 10, No. 1

Allegro molto e con brio
Adagio molto
Finale. Prestissimo

Sonata No. 25 in G, Opus 79

Presto alla tedesca
Andante
Vivace

INTERMISSION

Sonata No. 2 in A, Opus 2, No. 2

Allegro vivace
Largo appassionato
Scherzo. Allegretto
Rondo. Grazioso

Sonata No. 26 in E-flat, Opus 81a, *Les Adieux*

Das Lebewohl (*Les Adieux*): Adagio—Allegro
Abwesenheit (*L'Absence*): Andante espressivo
Das Wiedersehn (*Le Retour*): Vivacissimamente

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NOTES ON THE PROGRAM

Sonata No. 10 in G, Opus 14, No. 2 (1798-99)

Following the turbulent *Pathétique* Sonata in C minor (see Program 7, July 18, page 32), the two sonatas of Opus 14 return to a light mood—each of them three concise movements with no foreboding, no slow music, no virtuosity, and overall a delicious playfulness and joie de vivre. This G major sonata is as genial as the E major Opus 14, No. 1, but richer in material, especially in its kaleidoscopic rhythmic configurations. (For Opus 14, No. 1, see Program 2, July 2, page 13.)

I. Allegro. The opening motif is a wry little fillip containing an octave leap and a three-note hook that will mark themes throughout the sonata. Part of the humor is that the theme fools our ears for a while as to where the beat falls. After the gracefully descending second theme we enter a vigorous development section that features a false recap—a seeming return to the opening but in the wrong key—well before the real one.

II. Andante. This is a miniature theme and variations on a facetious rum-ti-dum tune, the variations ranging from staccato to babbling passages filled with the first movement's "hook" figure.

III. Scherzo. Allegro assai. The scherzo-ish rondo finale starts at a sprint with another fool-the-ear rhythm, ending with another echo of the hook. All is lively and jolly to the finish with its ebullient bagpipe effect and droll final blurp on the hook motif.

Sonata No. 5 in C minor, Opus 10, No. 1 (1796-98)

The particular driving intensity that begins this three-movement sonata will later develop into Beethoven's "C minor Mood," the most celebrated example being the Fifth Symphony.

I. Allegro molto e con brio. An opening theme thrusting upward in dotted rhythms answered by a quiet poignant gesture forecasts a movement largely impulsive and headlong, spaced by flowing and lyrical interludes.

II. Adagio molto. A gentle slow movement in A-flat major, the form ABABA, a touch *galant* and thus backward-looking, its dotted rhythms echoing the first movement, its themes gradually sprouting ornaments in detectably Mozartian fashion.

III. Finale. Prestissimo. A short delightful finale turns the driving intensity of the first movement into fun and games, the themes scampering along. At the coda there is a sudden quiet and thoughtful moment recalling the second movement—and thereby prophesying the end of the *Pathétique.*

Sonata ("Sonatine") No. 25 in G, Opus 79 (1809)

Like the two sonatas of Opus 49 from ten years before, this is a simple and "easy" outing for amateurs, but for Beethoven "simple" in 1809 is not the same as it was ten years before: there is more depth, personality, and quirkiness.

I. Presto alla tedesca. The first movement is a "Presto alla tedesca," a *tedesca* being a fast German dance in triple time, this one vivacious and headlong.

II. Andante. The startling second movement in G minor is an exotic song without words, like an aria in a "Turkish" opera, the melodies beautifully long-breathed.

III. Vivace. For finale, a breezy, charming, finally laugh-out-loud rondo.

Sonata No. 2 in A, Opus 2, No. 2 (1795)

If the first sonata of Opus 2 is terse, driving, and minor (see Program 3, July 6, page 17),

No. 2 is playful, eruptive, and visceral, though a certain incipient melancholy turns up here and there, and always unexpectedly.

I. Allegro vivace. The sonata opens with three gestures: a hop, a swoop, a staccato stride, all of them downward. That foreshadows a three-part first theme section: that opening, then gentle lines flowing upward, then a scale zipping upward. There will be lots of zipping, rippling, and swooping to come. In the second theme section the gaiety runs head-on into an E minor that is troubled, surgingly passionate, almost Schubertian.

II. Largo appassionato. A D major movement dominated by a quiet, string-like chorale theme with a quasi-pizzicato striding bass. Near the end the theme erupts fatalistically in D minor—the incipient melancholy, again unexpected.

III. Scherzo. Allegretto. A scherzo, its theme marked by giddy ripples, its Trio an A minor expanse that tempers the high spirits without disturbing them.

IV. Rondo. Grazioso. The swoops find their glory in this rondo marked *Grazioso*, whose main theme rushes upward only to dip gracefully back down in a lilting, wide-spanning gesture. The middle—another surprise—is a pounding, staccato, A minor *furioso* section. With a quick, almost choked ending the music seems to leave the struggle against melancholy unresolved: already Beethoven shows his gift for psychological subtleties.

Sonata No. 26 in E-flat, Opus 81a, "Lebewohl" (*aka* "Les Adieux") (1809-10)

Lebewohl means "Farewell," and this sonata is of the kind that Beethoven called "characteristic" and we call "programmatic." Its inspiration was the departure of Beethoven's friend and patron Archduke Rudolf, who with the rest of the Court fled Vienna on the approach of Napoleon's army in 1809. So, a simple story not of romance but of friendship, in three movements each labeled by the composer.

I. "The Farewell": Adagio—Allegro. We begin with three chords like a solemn horn call; so we can't miss the point, Beethoven writes over them "*Le-be-wohl.*" After a poignant and searching Adagio introduction an Allegro breaks out, everything pervaded with the *Lebewohl* motif. We can interpret it, if we wish, as the bustling preparations for a journey. The sadness of departure only arrives with the unforgettable coda, which ends magically with what seem to be farewells echoing in the distance.

II. "Absence": Andante espressivo. A sense of sorrow and hope locked in an endless unresolved cycle that can only be broken by—

III. "The Return": Vivacissimamente. An eruption of jubilation sinking to calm joy expressed in glittering and inventive piano sonorities. The coda has a wonderful warmth, with echoes of the farewell now resolved into the settled happiness of reunion.

—Jan Swafford

2006 Tanglewood

SEIJI OZAWA HALL

Sunday, July 16, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

GARRICK OHLSSON, piano

LUDWIG VAN BEETHOVEN
The Complete Piano Sonatas Program 6

Sonata No. 19 in G minor, Opus 49, No. 1
- Andante
- Rondo. Allegro

Sonata No. 3 in C, Opus 2, No. 3
- Allegro con brio
- Adagio
- Scherzo. Allegro
- Allegro assai

INTERMISSION

Sonata No. 24 in F-sharp, Opus 78
- Adagio cantabile—Allegro ma non troppo
- Allegro vivace

Sonata No. 21 in C, Opus 53, *Waldstein*
- Allegro con brio
- Introduzione. Adagio molto—
- Rondo. Allegretto moderato

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NOTES ON THE PROGRAM

Sonata No. 19 in G minor, Opus 49, No. 1 (from "Two Easy Sonatas," Opus 49; 1795-98)

Having increasingly challenged the fingers of the amateurs who traditionally played sonatas in private performances, at the beginning of Beethoven's Second Period appeared these two slight but attractive works written some years before, both in two movements, neither of them daunting for players of modest means. (The second of the Opus 49 sonatas is in G major; see Program 1, June 29, page 11).



Engraving by Blasius Höfel, 1814, after a pencil drawing by Louis Letronne

I. Andante. The G minor begins with a first movement elegant and a touch wistful in its approach to minor mode. **II. Rondo. Allegro.** The second movement is in a jaunty G major.

Sonata No. 3 in C, Opus 2, No. 3 (1795)

This brilliant and thematically tight-knit sonata alternates quiet, inward music with explosions of virtuosity, often seeming a two-handed version of a piano concerto, complete with cadenzas at the end of first and last movements.

I. Allegro con brio. We begin with a measured trill that will resonate all the way to the spectacular triple trills at sonata's end. After what sounds like a quiet orchestral introduction in strings, the piano breaks into pealing virtuoso figuration—and thus the basic pattern of this expansive and largely high-spirited movement.

II. Adagio. With the slow movement we are in virtually Middle-Beethoven territory: its key a jump to distant E major, the poignant, thoughtful first theme falling into a darker, pleading middle section.

III. Scherzo. Allegro. This largely banishes the heaviness of the slow movement, its main theme wry and contrapuntal. For contrast, a babbling and entirely un-tragic A minor Trio.

IV. Allegro assai. Everything comes down to a scampering and brilliantly virtuosic rondo finale, its main theme, like all the main themes, subtly based on the opening bars of the sonata. Here the unflagging rhythmic drive is entirely at the service of gaiety.

Sonata No. 24 in F-sharp, Opus 78 (1809)

Charles Rosen observes of the F-sharp major sonata, Beethoven's first in four years, that while it is short and generally sweet, it is "not modest." Which is to say, it is full of new ideas, starting with the opening four Adagio cantabile measures that are not exactly an introduction to the Allegro but rather a meditation that inflects everything that follows.

I. Adagio cantabile—Allegro ma non troppo. After the slow measures, the gracious and hopeful main theme spreads out with the kind of eloquent simplicity that would only deepen in the later sonatas. The second theme is largely butterfly flutters. Only the development has a few clouds over the flowers.

II. Allegro vivace. The second movement is a scintillating and mischievous rondo full of brilliant figuration.

Sonata No. 21 in C, Opus 53, "Waldstein" (1803-04)

A number of Beethoven sonata movements are famous—mainly, of course, the *Moonlight* first movement—but fewer are celebrated from beginning to end. The *Waldstein* is one

of the latter, that having to do with the brilliance of each movement, but even more the sense of gathering power that rolls essentially unbroken from the first notes to the last. And never before has the very nature of the piano been so intimately involved with creating spellbinding emotion.

I. Allegro con brio. We begin *in medias res* with a sense of kinetic, breathless excitement that will scarcely let up throughout. Above the pounding rhythms are only scraps of motifs; mainly the effect is a singularly pianistic dynamism that Kenneth Drake calls "energized color." The C major opening is quickly succeeded by a drop down to B-flat major, such shifts of a step a frequent Beethoven opening gambit. The main relief from the irresistible drive is the sudden peace of the chorale-like second theme. Yet the remarkable thing about the movement is that for all its energy most of it is quiet: the crescendos often lead to one of Beethoven's trademark "*subito p*" markings, the few loud moments placed in transitional sections or quickly choked off. The keynote is enormous power under restraint, generating a fund of energy that never dissipates and never climaxes: everything points toward the future.

II. Introduzione. Adagio molto. While the outer movements are driving and extroverted, this short middle movement is inward, searching, and full of silences, unfolding like an improvisation. Midway between a slow movement and a long preparation for the finale, it replaced an original longer movement that Beethoven decided would dissipate the lingering energy from the opening movement. This movement is entirely about anticipation.

III. Rondo. Allegretto moderato. One of the most exalted and exhilarating of piano movements begins, like the first movement, very quietly, in a surging whisper. In this rondo with its simple, folklike main theme surrounded by whirling figuration, Beethoven completes the process of pushing the expressive and sonorous possibilities of the piano as far as they can go: from the beginning of the sonata, something amounting to a ten-minute crescendo toward the finale's breath-stopping explosions of joy. The *Waldstein* is one of the defining works of the Second Period in its "Heroic" mode, but it is more than that. In every dimension—expressive, technical, pianistic—it is a defining demonstration of what musical *composition* is all about. Only Beethoven was capable of surpassing it. A year later, with the *Appassionata*, he did.

—Jan Swafford

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2006 Tanglewood

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Tuesday, July 18, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

GARRICK OHLSSON, piano

LUDWIG VAN BEETHOVEN
The Complete Piano Sonatas Program 7

Sonata No. 6 in F, Opus 10, No. 2

Allegro
Allegretto
Presto

Sonata No. 27 in E minor, Opus 90

Mit Lebhaftigkeit und durchaus mit
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Nicht zu geschwind und sehr singbar vorgetragen

Sonata No. 15 in D, Opus 28, *Pastoral*

Allegro
Andante
Scherzo. Allegro assai
Rondo. Allegro ma non troppo

INTERMISSION

Sonata No. 22 in F, Opus 54

In Tempo d'un Menuetto
Allegretto

Sonata No. 8 in C minor, Opus 13, *Pathétique*

Grave—Allegro di molto e con brio
Adagio cantabile
Rondo. Allegro

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NOTES ON THE PROGRAM

Sonata No. 6 in F, Opus 10, No. 2 (1796-98)
All the sonatas of Opus 10 have a singular expressive pattern that intensifies through the opus: sprightly unto jokey outer movements, second movements of a poignance and depth that also intensifies through the opus. Beethoven is reaching for a new economy of material, new pianistic textures and colors, new kinds of dramatic continuity. (For Opus 10, No. 1, see Program 5, July 13, page 23. For Opus 10, No. 3, see Program 4, July 9, page 19.)

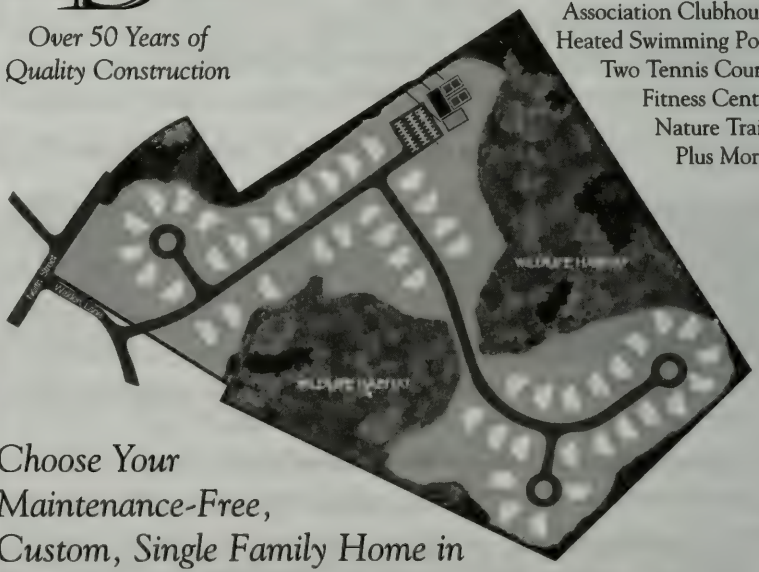
I. Allegro. We begin with a little hop and proceed in a series of fits and starts, characterizing a movement wry and lively, with moments ironically grand and ironically furious, the development section suggesting a kind of silent-comedy ruckus.

II. Allegretto. Rather than a slow movement, an oddly quiet and flowing, pensive, at times haunted un-scherzo, with occasional jolts of offbeat accents. The Trio is long and solemnly beautiful.

III. Presto. Whatever griefs shadowed the scherzo, they are erased by a marvelously comic finale, the main theme folklike and stamping—and unfolding contrapuntally much of the time like a sort of neo-Bach Invention here charming, there goofy.

Sonata No. 27 in E minor, Opus 90 (1814)
This sonata is in two movements but is far from one of the "light" ones—the opening alone has enough contrasting material for two or three movements. Simply put, the work joins one of the most mercurial of movements to one of the most constant and unchanging. If not among the most famous sonatas, the E minor is one of the more fascinating and poetic—and in that, the essential transition between the heroic Second and




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poetic Third periods.

I. With liveliness and throughout with feeling and expression. The movement begins with a bluff striding three-beat, then follow without transition moments we could label respectively: tender, then poignant, then (after some fierce downward swoops and stabbing chords) a "second theme" section suddenly driving and passionate, then fleet and urgent. Each of these ideas/moods will be developed in the movement, but not "resolved." The resolution, a kind of spiritual one, is the second movement.

II. Not too quick and played very songfully. After one of the most fickle movements imaginable, one of the most stable: a gentle and singing rondo whose beautiful and a touch wistful theme comes back over and over, soothing the moments of unease in between like a talisman of peace from which one does not want to stray for long.



Pencil drawing by Ludwig Schnorr von Carolsfeld, c.1810

Sonata No. 15 in D, Opus 28, "Pastoral" (1801)

There is no better demonstration of Beethoven's constant search for variety and contrast in his output than the comparison of this radically simple, formally conventional, halcyon work to the tumults and innovations of the previous sonatas. The title *Pastoral* is again not Beethoven's but for once fits the music, which largely unfolds in sunny serenity, a vision of Arcadia.

I. Allegro. Over a long tonic drone a warm falling melody spreads out, repeats, is answered by a companion melody that rises and also repeats, giving us notice that this sonata will take its time about things, and not depart too far from its bases. After a misty and murmuring second theme, the development falls into a mounting agitation that seems to be suddenly soothed, until the recapitulation arrives like a rediscovery of bliss.

II. Andante. The second movement is not slow, but rather a kind of earnest bustling that combines two textures: legato and singing in the right hand, staccato and bouncing in the left. The middle is cheery, but toward the end clouds seem to gather into troubled and ambiguous last measures.

III. Scherzo. Allegro assai. A drily witty banish-care scherzo with curt scraps of theme spaced by grand four-octave strides down the keyboard. The joking Trio features a little tune repeated eight times over, alternating endings in B minor and D major, the accompaniment changing under it.

IV. Rondo. Allegro ma non troppo. The rondo theme recalls the first movement's start, now in a kind of droll, donkey-cart gait, with flowing and yodeling tunes, its effect on each recurrence a calming one: the intervening sections seem to be trying to get excited and virtuosic, but they are tamed by the implacable return of the donkey cart. Finally the suppressed virtuosity bursts out in a glittering, shouting coda.

Sonata No. 22 in F, Opus 54 (1804)

This quirky two-movement sonata lying between the alpine peaks of the *Waldstein* and *Appassionata* has garnered its admirers and deplorers, with no resolution in sight.

I. In Tempo d'un Menuetto. The first movement begins with a lazily lilting tune that repeats a couple of times, then some pounding triplets erupt and dash along *forte* for two pages, after which our lazy friend returns. Some have called the movement "Beauty and

the Beast." If so, their connection is sealed in a coda that elegantly marries the two ideas.

II. Allegretto. The finale is a virtuosic toccata in the form of an ear-tingling and mostly one-theme *moto perpetuo* that races through dazzling changes of texture and key.

Sonata No. 8 in C minor, Opus 13, "Pathétique" (1798-99)

There was never before a more grave *Grave* in music than opens this legendary work about melancholy, resignation, and defiance. Here the full pathos and intensity of Beethoven's "C minor Mood" is unleashed—and so in the piano sonatas at least, here is the verge of the revolutionary Second Period. At the same time, while all the earlier sonatas have been in some degree fine and masterful, the *Pathétique* is among the first of Beethoven's works in any medium to stand as powerfully individual, speaking passionately to our own passions.

I. Grave—Allegro di molto e con brio. What is perennially stunning about the mournful harmonies of the *Grave* introduction is the sense of immediacy, of personal sorrow. Those harmonies flow into a rising, hopeful line, outlining the essential dramatic narrative of the sonata: varying responses to melancholy. Then erupts the furious, relentless Allegro; from that point there is no break in the surging energy, except that twice, in the middle and near the end, the music of the *Grave* interrupts. So for all the sound and fury of the Allegro, the melancholy remains. Meanwhile the second theme will sprout into the main theme of the finale; besides the bold device of returning to the introduction, Beethoven is beginning to pull together multi-movement works in new ways.

II. Adagio cantabile. The middle movement in A-flat major is one of the first of Beethoven's uncannily beautiful stretches, this one solemn and songful, resigned in tone, its material simple and direct (as is all the material in the sonata). Its form is a slow rondo: ABACA Coda. The middle section introduces faster triplets that lighten and enliven the return of the A theme. Perhaps here is the moment that melancholy is defeated. The last movement, however, will turn out neither triumphant nor lighthearted.

III. Rondo. Allegro. The rondo finale returns to C minor and to the driving intensity of the first movement, but now the tone is of defiance, a shouting refusal to give in. There are moments of peace, notably in the coda, which has a gentle recollection of the middle movement. The very end, though, takes no hopeful turn to major but instead is a pealing, angry, C minor cry.

—Jan Swafford

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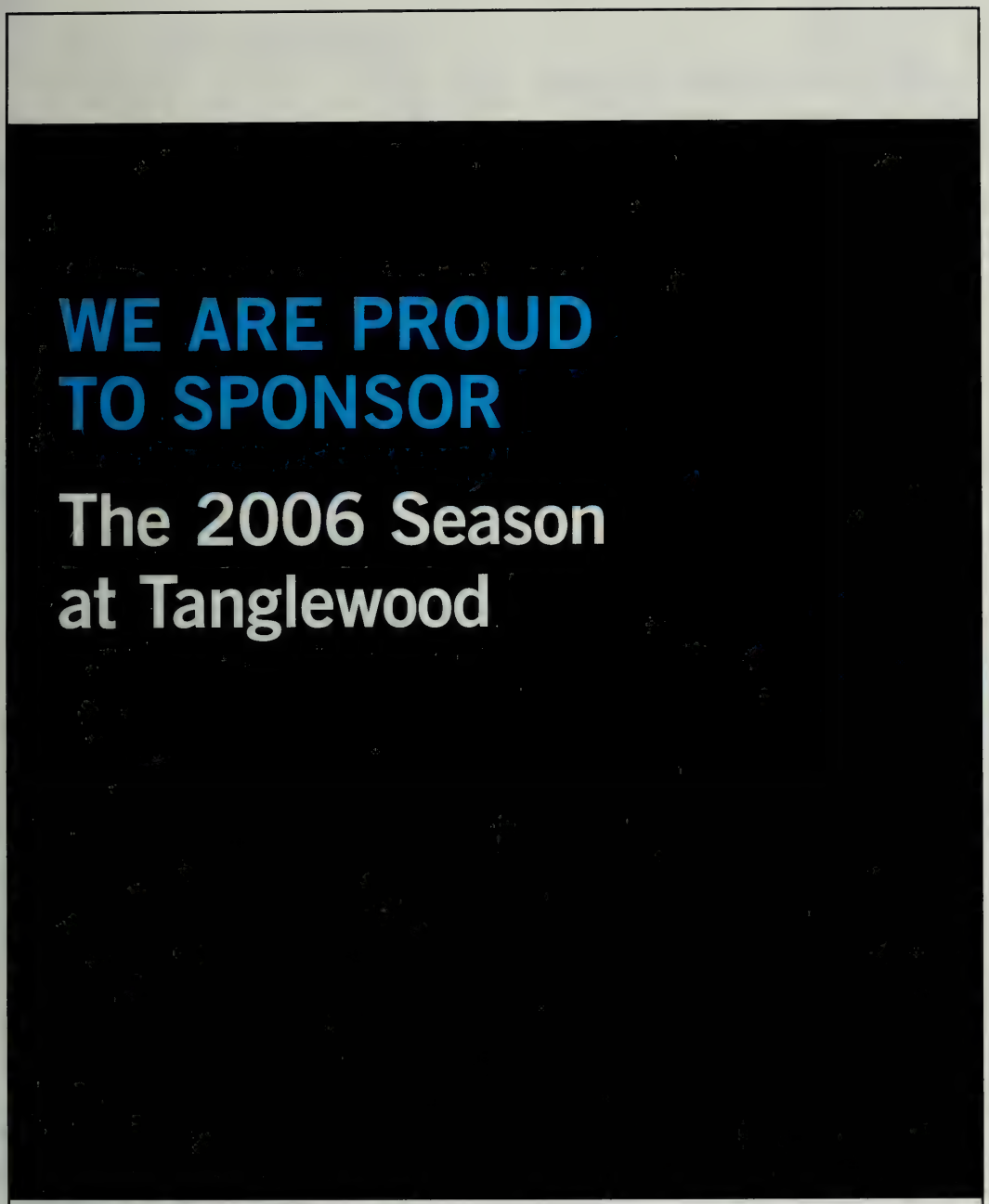

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2006 Tanglewood

SEIJI OZAWA HALL

Thursday, July 20, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

GARRICK OHLSSON, piano

LUDWIG VAN BEETHOVEN
The Complete Piano Sonatas Program 8

Sonata No. 30 in E, Opus 109

Vivace, ma non troppo
Prestissimo
Andante molto cantabile ed espressivo.
Gesangvoll, mit innigster Empfindung

Sonata No. 31 in A-flat, Opus 110

Moderato cantabile molto espressivo
Allegro molto
Adagio ma non troppo
Fuga. Allegro ma non troppo

INTERMISSION

Sonata No. 32 in C minor, Opus 111

Maestoso—Allegro con brio ed appassionato
Arietta. Adagio molto semplice e cantabile

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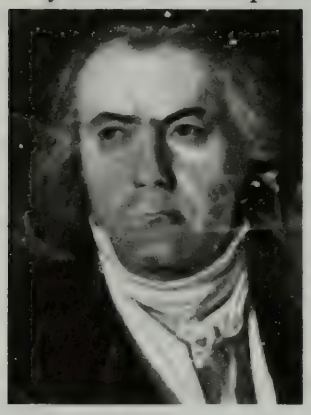
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NOTES ON THE PROGRAM

Sonata No. 30 in E, Opus 109 (1820)

The last three sonatas were composed as a set and are often played that way. Together they mark the end point of Beethoven's evolution in every dimension: technical, pianistic, expressive, spiritual. Each a distinct individual, they share an improvisatory approach to form, a steady concern with counterpoint, a tendency to join extremes, a climactic finale, and an extraordinary variety combined with extraordinary integration. We have noted that Beethoven rarely compromised the technical aspects of music for the expressive, or the expressive for the technical. In the last sonatas the technical and the expressive together reach an apotheosis.



Oil painting by Ferdinand Waldmüller, 1823

I. Vivace, ma non troppo. The E major sonata's first movement begins with a genial and lilting tune marked *Vivace, ma non troppo* which as if in mid-thought detours into a mysterious and improvisatory *Adagio espressivo*, actually the second theme in a highly compressed sonata form. The character there established will abide: this is a piece mercurial like Opus 90 but on a grander scale. (For Opus 90, see Program 7, July 18, pages 30-31.). The second theme flows directly into the development, in which the blithe opening idea becomes gradually vehement, and that character phases imperceptibly into the recapitulation. After a much-changed second theme comes a quiet and touching coda that suggests a joining of the two themes.

II. Prestissimo. The second movement erupts *fortissimo* and *prestissimo*, shattering the mood of the previous music with a driving, urgent unto alarming E minor movement that coasts to a halt in the middle only to rise furiously again.

III. Andante molto cantabile ed espressivo. Songful, with inmost feeling. For the first time in the sonatas a variation movement for finale, its theme one of the sublimely simple long-breathed slow movements that exalt the late music. In keeping with what came before, the variations have radical changes of speed and texture and character from introspective to jovial to Baroquely contrapuntal. In the final variation the music gathers into an incredible shimmering texture of trills, conjuring something on the order of a divine radiance. It ends with a simple recall of the theme, the effect of which reminds us of Eliot's line that we return from a journey to where we began, and know the place for the first time.

Sonata No. 31 in A-flat, Opus 110 (1821)

Because of its warmth and lyricism this is the most popular of the late sonatas, but it has a full measure of the Third Period's fantasy and poetry.

I. Moderato cantabile molto espressivo. To the tempo *Moderato* is added "songful and very expressive." There are four measures of soft chordal theme marked "tender," then an expansive and beautiful melody that is an expansion of the opening. Through many changes of texture the movement does not deviate from a tone of beauty and warmth, and a sense of endless song.

II. Allegro molto. From exquisite lyricism to slapstick: a rambunctious two-beat scherzo based on two German folksongs: first, "My cat has had kittens," second and more intriguing (roughly translated): "I'm sleazy, you're sleazy." The middle section is suddenly and hauntingly etherial.

III. Adagio ma non troppo. Another instant change of mood: a slow movement

amounting to a recitative and arioso, the beginning indescribably painful, the long-arched arioso marked "plaintive song." It sinks to a whisper that leads directly to—

IV. Fuga. Allegro ma non troppo. A fugal finale whose subject is taken from the first theme of the sonata. While the fugues in earlier sonatas have been mostly robust unto aggressive, this one is flowing, like a choral fugue. As it reaches its climax comes one of those startling but somehow inevitable turns that mark the late music: the fugue abruptly falls apart and we find ourselves back in the arioso, more sorrowful than before. After its gasping, sobbing course it too seems to dissolve and we return softly to another fugue, its theme the inversion of the first one, its opening marked "little by little coming back to life." Soon the fugue theme turns confidently right side up and the music gathers strength to the pealing arpeggios of the end. The effect of the whole? More than ever before, the late sonatas seem to survey the entirety of life in one vision, from tragic to gleeful to exalted. That pattern will be distilled to its essence in the final sonata.

Sonata No. 32 in C minor, Opus 111 (1821-22)

Beethoven may or may not have seen this two-movement sonata as his last, but there is no question that it stands as a summation and apotheosis of the man and composer, of the late style, of the ultimate possibilities of expression and communication in tone.

I. Maestoso—Allegro con brio ed appassionato. The overall form of the first movement is a *Maestoso* introduction and an *Allegro con brio ed appassionato* that unites fugue and sonata form more tightly than ever before. It is also the last appearance of Beethoven's "C minor Mood," with the qualities of intense unto demonic that implies. So it is at once a summation and a radical reconception. After the pealing ambiguous harmonies of the introduction we hear a low snarling trill, then a roaring, striding theme breaks out. It starts, stops, stutters, resolves into a furious fugue. The movement rages to the end largely on the opening theme, sometimes fragmented, sometimes driving, most of it loud. Call this movement a representation of the turbulent, the disjunct, the violent: the unheroic earthly. Its answer, perhaps Beethoven's ultimate answer—

II. Arietta. Adagio molto semplice e cantabile. Transcendence. Again, variations on a simple and profound theme, but variations beyond any by anybody: an unbroken flow that gradually increases in speed, by the third variation reaching a kind of jazzy gaiety but still flowing. The music rises and speeds further until finally and unforgettably, it is alight with triple trills. After the fifth variation the original melody returns and with it that uncanny celestial light that glimmers impossibly on and on, finally making a slow descent back to earth and simple final chords. These last pages are music beyond language, beyond poetry and philosophy, almost beyond earthly life, but encompassing them all.

—Jan Swafford

2006 Tanglewood

SEIJI OZAWA HALL

Friday, June 30, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

JUILLIARD STRING QUARTET
JOEL SMIRNOFF, violin
RONALD COPES, violin
SAMUEL RHODES, viola
JOEL KROSNICK, cello

SCHUBERT — *Quartettsatz* in C minor, D.703 (Allegro assai)

VIÑAO — String Quartet II, *The Loss and the Silence*
Sostenuto; Moderato; Allegro
Adagio. Restrained, mostly non-vibrato
Cadenaro
Vivo
Cold and Grey—"as nightfall in winter that comes without a star" (J.R.R. Tolkien)

INTERMISSION

BRAHMS — Quartet No. 3 in B-flat, Opus 67
Vivace
Andante
Agitato; Allegretto non troppo
Poco Allegretto con variazioni

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NOTES ON THE PROGRAM

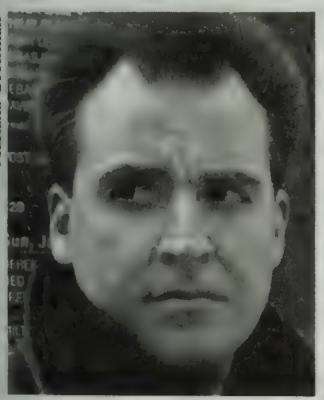
In December 1820, when he wrote the C minor quartet movement ("*Quartettsatz*" in German) listed as D.703 in Deutsch's chronological catalogue of his works, **Franz Peter Schubert** (1797-1828) was not quite twenty-four. Presumably this was intended as the



first movement of a complete string quartet that he ultimately left unfinished following a vain attempt at a slow movement. Between 1810 and 1816 he had already completed ten string quartets for home use by his family; he himself played the viola. But upon his return to the genre four years later, Schubert produced an opening movement of such extraordinary originality that he could not find a satisfactory continuation, just as he would later abandon the *Unfinished* Symphony following an abortive stab at a third movement. In both instances Schubert surely faced the problem of bringing a minor-mode work to a properly convincing conclusion, Beethoven's Fifth Symphony—with its powerful progress from somber C minor to blazing C major—having provided a noteworthily intimidating model. In this *Quartettsatz*, Schubert posed still further difficulties for himself by breaking from "standard" first-movement procedure in his treatment of tonality and thematic materials, in the balance between minor- and major-mode elements, and in the weight he gives the different theme-units (the more relaxed and expansive second theme-group is primarily in major), leading him to recapitulate his materials in reverse order and finish up with the tensely unsettled material originally used to open the movement. In performance, repeating the exposition (as will happen tonight) helps enhance an audience's familiarity with the thematic materials and aid recognition upon their return. Additional hearings of the *Quartettsatz* not only make for easier listening, but further increase one's admiration for Schubert's genius.

* * * * *

Ezequiel Viñao (b.1960) was born in Argentina, where he studied piano and composition. In 1978 he came to the attention of the American pianist Earl Wild, who arranged a grant for Viñao that allowed him to move to New York City, where he continued his



Adriana Groisman

studies at the Juilliard School working with György Sándor (piano) and Milton Babbitt (composition). He also worked with Olivier Messiaen in France. Viñao began to attract international attention with his works of the early 1990s, including *The Conference of the Birds* for piano and electronics (1991) and a book of solo piano etudes (1993) which was recognized with second prize in the Kennedy Center's prestigious Friedheim Award competition in 1995.

Among other works in Viñao's increasingly ambitious catalogue are *El Sueño de Cristobal* ("Christopher's Dream"), commissioned by Boston's Pro Arte Chamber Orchestra, a work for live electronics and orchestra commemorating the 500th anniversary of Columbus's voyage; *Arcanum* for voice and ensemble, the large-scale chamber orchestra work *Saga*, and the opera *Merlin*. As can be seen by their titles, Viñao's works often take inspiration from epic literature: the Persian *Conference of the Birds*, the English Arthurian legends in *Merlin*, and the Icelandic epics in *Saga*. As the composer notes below, his String Quartet No. 2, *The Loss and the Silence*, takes its title from J.R.R. Tolkien, whose own work was saturated with a fascination for the legendary.

Viñao's String Quartet No. 2 was a centennial commission from the Juilliard School

on behalf of the Juilliard String Quartet, who requested a work by Viñao following a long search and countless consultations with their musical colleagues. The Juilliard String Quartet gave the world premiere of the piece on October 20, 2005, at Alice Tully Hall as part of the Juilliard School's Daniel Saidenberg Faculty Recital Series.

The composer provided the following program note for the premiere of his String Quartet II:

My second string quartet is, in many ways, a synthesis of my work to date. It incorporates the four main threads that run, to a greater or lesser degree, through all my music: the structural use of rhythmic cycles; the unfolding of long melismae (spun mainly from Mozarabic chant); the concept of reinterpretation, and an interest in Medieval thought and traditions.

The work opens with a sonata-type form. The "frame" of the movement, the starting point for reinterpretation, is late classical style. We hear three clearly punctuated sections, with a chordal *sostenuto* preceding each one of them. We can identify two ideas. The first one is made of undulating lines which create a continuous surface, with changing reflections, like a prism. A more incisive second subject introduces a rhythmic cycle that will become dominant in the fourth movement.

"The Loss and the Silence"—the phrase is Tolkien's—was originally the title of the second movement. In Tolkien's story, an immortal, ageless maiden chooses mortality in order to be with the mortal man she loves. After many years of dwelling together in bliss, the man, at last, feels that his life draws to an end. She is overborne by grief and a keen sense of the mortality that she has taken upon her. The story's substance relates to the early Christian symbols of "Fall" and "Mortality"—"Mortality," understood as "the gift of the One to Men," and "Fall," as the result of a rebellion against this gift, leading to a desire for power and the corrupted use of man's inner talents with the "object of bulldozing the real world, of coercing other wills."

The third movement is a deconstructed dance form. It is marked "*cadenero*" from the Spanish for "chain." *Cadenero* is a *porteño* slang that refers to a horse that is fastened to a vehicle with chains for the purpose of pulling it when the road is difficult. The word also is used to describe a man who offers his arm for support or guidance to a lady, and so, by extension, it means "leader." In Tango parlance, the expression "*fueye cadenero*" refers to the bandoneon that pulls along and leads an orchestra (the word *fueye* stands for a pleated windbag).

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE Music Director

Tanglewood

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The fourth movement begins with a reference to the sound world of the previous movement as an introduction to a perpetual motion process built around a rhythmic cycle. Each instrument unfolds a different rotation of this cycle creating a counterpoint of rhythms moving against a steady pulse and generating metric displacements of melodic materials heard during the first movement. The slow central section refers back to the surface of the second movement, but the material has been transformed and it now carries greater harmonic density. The movement concludes with a coda that leads to a restatement of the *sostenuto* music that opens the work.

In a brief fifth movement, an epilogue to the piece, we hear echoes of the second movement. It is the aftermath of the story. The man is dead and the maiden's gone forth, the light in her eyes quenched, "cold and grey as nightfall in winter that comes without a star." Tolkien was more concerned with the griefs and burdens of deathlessness in time and change, than with death itself.

—Ezequiel Viñao

* * * * *

We have three string quartets by **Johannes Brahms** (1833-1897). I say "we have" because Brahms told friends that he tried his hand at the genre at least twenty times in the two decades leading up to the publication of the first two. These were completed and published in 1873 when, after seven or eight years' work, his C minor and A minor quartets were printed together as his Opus 51. Just as he waited so very long before publishing his First Symphony in 1877 (ideas for that work date back to 1855), so Brahms held off before offering the world a string quartet.



In the genre of the symphony, there was the fear of following in Beethoven's footsteps. (Can it be coincidental that Brahms's first symphony and first quartet are in the turbulent C minor so strongly associated with his intimidating predecessor?) In the realm of string quartet, there were Haydn and Mozart as well. Before the Opus 51 quartets, Brahms's published chamber music included the B major piano trio, two string sextets (a genre less fraught with psychological baggage than the quartet), the G minor and A major piano quartets, the F minor piano quintet (which began life as a string quintet, then became a two-piano sonata subsequently reworked to produce the piano quintet), the E minor cello sonata, and the Trio in E-flat for violin, horn, and piano, all composed between the mid-1850s and 1865 (though the B major piano trio would be revised much later, in 1889). Opus 51 appeared in 1873; 1875 saw completion of the C minor piano quartet, ideas for which dated back twenty years; and the String Quartet No. 3 in B-flat being performed tonight was composed and printed in 1876, the same year in which Brahms completed his First Symphony. Clearly it took much time and energy for Brahms to feel that he had mastered his craft. And to suggest that his achieving this mastery was necessary for the confidence that would finally allow completion of a symphony makes perfect sense, especially when one realizes that the Second Symphony followed just one year later and the Violin Concerto a year after that, both being products of the composer's productive summer work habits.

Likewise were Brahms's three quartets products of his typically productive summers spent vacationing in the rural settings he loved. He completed Opus 51 in the summer of 1873 in Tutzing, a village on the Starhembergersee not far from Munich. As his biographer Geiringer reports, there he "lived a simple, rustic life, as he loved to do, and

there was no lack of charming representatives of the opposite sex." The B-flat quartet, Opus 67, was composed at Ziegelhausen, near Heidelberg, in the summer of 1875, during which time he was visited frequently by friends from neighboring towns. Something else was happening then, too: after three years, Brahms had just recently given up the artistic directorship of the Gesellschaft der Musikfreunde in Vienna. In abandoning that post, he made an important decision: that he would never again take on a permanent position of that type. Also around this time he began growing the beard he would keep for the rest of his life, as if in outward manifestation of a newfound maturity that came with his creative mastery. Is it possible that—as compared to the minor-mode quartets of 1873—the mood of that summer's B-flat major quartet, with its lighter, brighter character, likewise reflected this change in outlook? (Another Brahms biographer, Hans Gál, characterizes B-flat as one of Brahms's favorite keys, "nearly always the one of his most serenely happy inventions," which to this point already included, among other things, the Variations on a Theme by Haydn.)

Brahms dedicated the Opus 51 quartets to his great friend Dr. Theodor Billroth in Vienna, though Billroth sorely tested that friendship by cutting the dedication from the manuscript and affixing it to a photo of Brahms on his desk (the composer was furious at the "desecration" of his manuscript). These two works were first played in public—from manuscript—on October 18, 1873, in Berlin, by the violinist Joseph Joachim's quartet. The B-flat quartet was dedicated to Brahms's friend Professor Engelmann, with whom he stayed in Utrecht during an 1876 concert tour to Holland (where his work was appreciated early on). Joachim's group gave the first performance of this too, once more in Berlin, and again from manuscript, on October 30, 1876.

The rollicking, horn call-like 6/8 theme that opens Brahms's Opus 67 has suggested Mozart's *Hunt* Quartet, K.458 (also in B-flat), to numerous commentators. A relaxed theme in 2/4 not only heralds a change of mood and pulse, but sets the stage for subsequent interactions between 6/8 and 2/4. The first-movement development brings wide-ranging harmonic exploration. The F major Andante is essentially lyric in expression, if not entirely calm. The D minor third movement (with its A minor Trio section) is another Brahmsian intermezzo; the composer's ingenuities of texture and rhythm continue to exemplify his mastery of the form. For his finale, Brahms writes a theme and variations (a form in which he had proven himself more than a decade earlier with the variations for solo piano on themes by Handel and Paganini). The first variation highlights the viola in sixteenth-note motion; the third features the first violin in triplets up top. For the fourth variation, first violin and cello play in unison before the inner instruments join in. The fifth and final (eighth) variations, respectively in D-flat major and B-flat minor, bring contrasts of color. The seventh variation (Doppio movimento) reintroduces the first movement's opening horn call theme, which returns also in the coda to bring things full circle.

—Notes by Marc Mandel (Schubert, Brahms)
and Robert Kirzinger (Viñao)

Marc Mandel is the Boston Symphony Orchestra's Director of Program Publications.
Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

GUEST ARTISTS

Juilliard String Quartet



Celebrated for its performances of works by composers as diverse as Beethoven, Schubert, Bartók, and Elliott Carter, the Juilliard String Quartet has been recognized for more than fifty years as the quintessential American string quartet. The 2005-06 season has included return visits to Tanglewood and Ravinia, a West Coast tour featuring two concerts in Disney Hall, the world premiere at Lincoln Center of Ezequiel Viñao's Quartet II, *The Loss and the Silence,* commissioned for the quartet by the Juilliard School in honor of its centennial, a tour of Europe with famed oboist Heinz Holliger, a second trip to Europe including concerts celebrating Mozart's 250th birthday at the Musikverein in Vienna with pianist Emanuel Ax, and the group's annual concerts in Boston, Washington, Detroit, Philadelphia, and San Francisco, as well as performances in the Midwest, Canada, and New England. In the spring, the quartet was featured in a "Live From Lincoln Center" PBS telecast of the Juilliard School's centennial gala program. As quartet-in-residence at the Juilliard School, the Juilliard String Quartet is widely admired for its seminal influence on aspiring string players around the world. In a momentous occasion at Tanglewood in 1997, the ensemble's founder and first violinist Robert Mann retired from the group after fifty years. The group played the opening concert at Seiji Ozawa Hall at Tanglewood in 1994, now appears annually at Ozawa Hall, and is featured on a recent recording issued to mark the venue's tenth anniversary. In its history, the Juilliard String Quartet has performed a comprehensive repertoire of some 500 works. It was the first ensemble to play all six Bartók quartets in the United States, and it was through the group's performances that the quartets of Arnold Schoenberg were rescued from obscurity. The Juilliard String Quartet has premiered more than sixty compositions by American composers, including works by some of America's finest jazz musicians. The quartet has become a persuasive advocate for the complex and visionary string quartets of Elliott Carter, and a landmark recording of those works was issued in 1991 by Sony Classical. The ensemble has been associated with Sony Classical, in its various incarnations, since 1949. In celebration of the quartet's fiftieth anniversary, Sony released seven CDs containing previously unreleased material as well as notable performances from the group's award-winning discography. With more than 100 releases, the ensemble is one of the most widely recorded string quartets of our time. Its recordings of the complete quartet cycles of Beethoven and Schoenberg and of the Debussy and Ravel string quartets received Grammy awards. In 1994 its recording of quartets by Ravel, Debussy, and Dutilleux was chosen by the *Times* of London as one of the 100 best classical CDs ever recorded. The members of the Juilliard String Quartet are all American-born and -trained. Violinist **Joel Smirnoff**, a native of New York City and a former Boston Symphony violinist, joined the quartet as second violinist in 1986 and has been the ensemble's leader since 1997. That year Arkansas-born violinist **Ronald Copes** joined the ensemble as second violinist and was appointed to the violin faculty at the Juilliard School. Violist **Samuel Rhodes**, also a New York native, is celebrating his thirty-seventh season as a member of the Juilliard String Quartet and the Juilliard faculty. Connecticut native **Joel Krosnick**, cellist of the Juilliard String Quartet since 1974, has performed annual recitals with pianist Gilbert Kalish for over twenty years, in addition to recording most of the great quartet literature and performing throughout the world.

2006 Tanglewood

SEIJI OZAWA HALL

Monday, July 3, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

THE PHYLLIS AND LEE COFFEY MEMORIAL CONCERT

TANGLEWOOD MUSIC CENTER ORCHESTRA
BERNARD HAITINK, EVA OLLIKAINEN (TMC Conducting Fellow), and TOMASZ GOLKA (TMC Conducting Fellow), conductors

MOZART — Symphony No. 35 in D, K.385, *Haffner*

Allegro
Andante
Menuetto; Trio
Finale: Presto

EVA OLLIKAINEN conducting

STRAUSS — *Death and Transfiguration*, Tone poem for large orchestra, Opus 24

TOMASZ GOLKA conducting

INTERMISSION

SHOSTAKOVICH — Symphony No. 10 in E minor, Opus 93

Moderato
Allegro
Allegretto
Andante—Allegro

BERNARD HAITINK conducting

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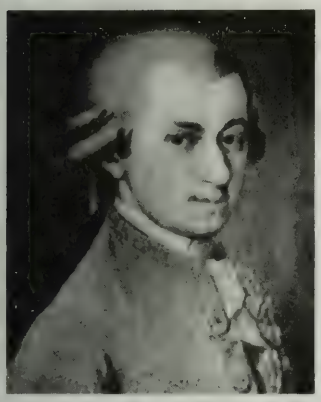
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NOTES ON THE PROGRAM

Wolfgang Amadè Mozart (1756-1791)
Symphony No. 35 in D, K.385, *Haffner*

In Vienna in the summer of 1782, Mozart composed the six movements of a serenade from which he ultimately took the four movements of the present D major symphony. Thus the *Haffner* Symphony, premiered in Vienna on March 29, 1783, became—along with the *Haffner* Serenade—one of two Mozart compositions to immortalize the Haffner family of Salzburg, the serenade being commissioned for a family wedding, the symphony (originally intended as another serenade) for use at the celebration given Sigmund Haffner, a boyhood chum of Mozart's, when he was elevated to the nobility in recognition of his generous benefactions made to the city.



The pomp of the first movement is splendidly worked out with material based almost entirely on the opening gesture, with its dramatic octave leaps or their linear equivalent, running scales in eighth- or sixteenth-notes. The Andante is lush and delicately elaborate, filled with those graces we call "Mozartian." The minuet offers a vigorous and festive main section (whose grand melodic leaps remind us of the first movement) contrasting with a more graceful Trio.

The finale seems to be a reminiscence—whether intentional or otherwise, who can say?—of Osmin's comic aria "*O wie will ich triumphieren*" from *Die Entführung aus dem Serail.* The opera was first performed on July 16, 1782, just two weeks before the composition of this finale. Mozart's satisfaction with the Osmin aria, and his recollection of that recently performed score, may explain the complete fluency with which he noted down this movement in his manuscript, as if at a single sitting. He was also clearly pleased enough with the finale to use it, isolated from the rest of the work, as the concluding music for an entire concert. As he correctly recognized, this witty play of dynamics engineering the various returns of the rondo tune was the perfect vehicle to send the audience home in a cheerful mood.

Richard Strauss (1864-1949)
Death and Transfiguration, Tone poem for large orchestra, Opus 24

Strauss began composing *Tod und Verklärung* (*Death and Transfiguration*) in the late summer of 1888, completing the score on November 18, 1889, and himself conducting the first performance on June 21, 1890, at the Eisenach Festival. It was with *Don Juan*, premiered under his own baton on November 11, 1889, that Strauss had already secured his reputation as "the most significant and progressive German composer since Wagner." *Death and Transfiguration* was next in the succession of tone poems that continued with *Till Eulenspiegel's Merry Pranks* (1895), *Thus Spake Zarathustra* (1896), *Don Quixote* (1897), *Ein Heldenleben* (1898), and the *Symphonia domestica* (1903) before Strauss turned his attention to opera, completing *Salome* in 1905 and *Elektra* in 1908.



Strauss felt that audiences could only understand *Death and Transfiguration* if they knew specifically what it was about, and he saw to it that programs distributed at the first performance also included a sixteen-line verse treatment of his scenario by his friend and mentor Alexander Ritter, an ardent Wagnerian who had married Wagner's niece Julia. (The published score of *Death*

and Transfiguration incorporated an even more expansive verse treatment by Ritter, this one running sixty-two lines.) But the best and simplest introduction is Strauss's own, from a letter he wrote in 1894:

> It was six years ago that it occurred to me to present in the form of a tone poem the dying hours of a man who had striven towards the highest idealist aims, maybe indeed those of an artist. The sick man lies in bed, asleep, with heavy irregular breathing; friendly dreams conjure a smile on the features of the deeply suffering man; he wakes up, is once more racked with horrible agonies; his limbs shake with fever—as the attack passes and the pains leave off, his thoughts wander through his past life; his childhood passes before him, the time of his youth with its strivings and passions and then, as the pains already begin to return, there appears to him the fruit of his life's path, the conception, the ideal which he has sought to realize, to present artistically, but which he has not been able to complete, since it is not for man to be able to accomplish such things. The hour of death approaches, the soul leaves the body in order to find gloriously achieved in everlasting space those things which could not be fulfilled here below.

Death and Transfiguration had a great success when Strauss led the premiere, and it continued to hold its own well into the twentieth century, though in recent times its popularity has declined, perhaps because its subject matter is less immediately engaging and less consistently appealing than that of, say, *Till Eulenspiegel.* But there are undeniably great pages in this score: the opening is brilliantly evocative of the deathbed setting; the flood of memories relived by the protagonist in the face of the struggle with death is, for the most part, convincing and excitingly traced; and the final transfiguration can be both moving and transcendent. For the time, Strauss does not require an exceptionally large orchestra: the use of two harps is the only real novelty, and percussion is restricted to timpani and tam-tam, the latter first heard at the moment of death. In his demands upon the players, however, the composer knows no bounds, and he extends even further the difficulties already imposed by the score of *Don Juan.*

As the title suggests, the music is in two main sections: an "Allegro molto agitato" depicting the struggle with death, and the "Moderato" transfiguration of the final pages. These two parts are preceded by a slow introduction which sets the scene and introduces two important themes (in flute and oboe, respectively) intended to represent aspects of "childhood" and "youth." Introduced rather dreamily at first, these will figure prominently in the sick man's recollections. The death struggle begins with (what should be) a frightening thwack of the kettledrum followed by the syncopated rhythm of the opening measures, the labored breathing of the sick man now greatly intensified. Just before the first phase of the struggle subsides, giving way to the recollections of childhood and youth, a new idea emerges, played full out by the brass. This becomes the most important theme of the work, that of "the ideal" which the dying man throughout his life "has sought to realize... but which he has not been able to complete." This is the theme (a close relative of the two aforementioned themes, "the ideal" being an outgrowth of "childhood" and "youth") upon which the successive climaxes of the piece are built and which, together with the theme of "childhood," will achieve its apotheosis in the score's final pages.

Strauss never forgot this music. Nearly sixty years later, in *Im Abendrot*, the last of his posthumously published Four Last Songs, he quoted the musical theme of "the ideal" just after the last line of text, "*Ist dies etwa der Tod?*" ("Is this perhaps death?"). And his view of death—and, one hopes, what follows—as he imagined it when he was only twenty-five must at the end have seemed very right to him. Among his last words were these, spoken to his daughter-in-law Alice from his deathbed: "Death is just as I composed it in *Death and Transfiguration.*"

Dmitri Shostakovich (1906-1975)
Symphony No. 10 in E minor, Opus 93

Shostakovich made his impressive debut as a symphonic composer at nineteen, with a work that established him overnight as a new Russian composer of significance. During the next two decades he produced eight more symphonies, as well as operas, ballets, incidental music, film scores, and music for piano and chamber ensembles. But his success suffered vicissitudes far beyond the normal ones facing composers in presenting new works. These additional difficulties were political. Like all Soviet artists, Shostakovich was expected to produce works that served to educate or enlighten the proletariat, to



engender enthusiasm for the revolution or the state, to serve, in short, a didactic or propagandistic function over and above the purely musical one. A period of severe regimentation lasted until the death of Stalin in 1953, and no composer—at least none who survived Stalin's purges—was more affected by it than Shostakovich. This explains, at least in part, why Shostakovich gave up writing symphonies for a time. Chamber music was less likely to be interpreted politically, and could be appreciated more for its abstract musical character. Thus, after the Ninth Symphony in 1945 until the death of Stalin in 1953, he limited himself to smaller works and to film scores, in which the drama of the film itself would carry the approved political message.

In July 1953, four months after Stalin's death, Shostakovich began composing his Tenth Symphony; he finished it in September, and the first performance took place within three months. The symphony is now widely regarded as Shostakovich's finest work in the genre, with a successful union of expressive qualities and technical means. At the time, the composer revealed nothing about the immediate impetus for writing what many felt to be a highly personal work. Asked whether the symphony had a program, he responded evasively, "No, let them listen and guess for themselves." Even in the relative liberation of late 1953 he could certainly not feel safe in revealing the statement that appears in the posthumously published (and therefore controversial) memoir *Testimony*: "I couldn't write an apotheosis to Stalin. I simply couldn't. I knew what I was in for when I wrote the Ninth. But I did depict Stalin in music in my next symphony, the Tenth. I wrote it right after Stalin's death, and no one has yet guessed what the symphony is about. It's about Stalin and the Stalin years. The second part, the scherzo, is a musical portrait of Stalin, roughly speaking. Of course, there are many other things in it, but that's the basis."

Rather than a grand Allegro, Shostakovich chose to write a moderately slow first movement conceived in a lyric and contrapuntal vein. The movement is developed with great imagination and economy of means, the overall pattern being a kind of arch growing from the opening *piano* to an extended *forte* in the middle before collapsing to the level of the beginning. The Allegro second movement has been interpreted in strongly varied ways. One view claimed that the movement "expresses the inexhaustible forces of life"; another discerns rather the "onslaught of the powers of darkness and death." The sinister character of the perpetual motion is exhilarating and threatening at the same time, with an evident parodistic intent. In addressing the Composers Union, Shostakovich said only that "The second movement, in my opinion, answers my purposes in the main, and occupies its intended place in the cycle." Not a word, of course, about the musical depiction of Stalin; the undercurrent of brutality in the music would have made such an admission risky at best.

The third movement, which begins as a pensive waltz of somber character, is an

early example of Shostakovich's practice of composing his personal motto DSCH into his music. DSCH stands for the German transliteration of the composer's initials, Dmitri SCHostakovich, which is then translated into musical pitches according to German terminology: D, S (=Es, that is, E-flat), C, H (=B-natural).

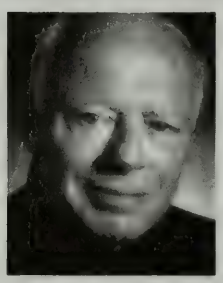
The finale consists of a long, slow introduction followed by a vigorous Allegro, less hysterical than the forced rejoicing of the comparable movement in the Fifth Symphony, but fundamentally outgoing nonetheless, despite frequent reminders of the DSCH motto. Here as throughout the work, Shostakovich keeps his own counsel, telling us things by way of melody, harmony, and rhythm that he could not say in words.

—From notes by Steven Ledbetter (Mozart, Shostakovich) and Marc Mandel (Strauss)

Marc Mandel is the Boston Symphony Orchestra's Director of Program Publications. Steven Ledbetter was the BSO's program annotator from 1979 to 1998.

ARTISTS

Bernard Haitink



BSO Conductor Emeritus Bernard Haitink makes his first Tanglewood appearances this summer since 2001; besides tonight's concert, he also leads two programs (July 8 and 9) with the Boston Symphony this coming weekend. During a conducting career spanning more than five decades, the Amsterdam-born Bernard Haitink has been music director of the Concertgebouw Orchestra (1964-88), the London Philharmonic (1967-79), Glyndebourne Festival Opera (1978-88), the Royal Opera, Covent Garden (1988-2002), and the Sächsische Staatskapelle Dresden (2002-04). He is Honorary Conductor of the Royal Concertgebouw Orchestra, Conductor Emeritus of the Boston Symphony Orchestra, and an Honorary Member of the Berlin Philharmonic. He has recently been named Principal Conductor (beginning in 2006-07) of the Chicago Symphony Orchestra, a post he will hold concurrently with his position as BSO Conductor Emeritus. During the calendar year 2004, Mr. Haitink conducted a special series of concerts at London's Barbican Hall to mark his seventy-fifth birthday, performing with the Dresden Staatskapelle, Berlin Philharmonic, Vienna Philharmonic, Royal Concertgebouw Orchestra, and London Symphony Orchestra. His engagements in 2005-06 included performances with the Royal Concertgebouw, Bavarian Radio, Vienna Philharmonic, and Berlin Philharmonic orchestras at their respective homes, and a complete cycle of Beethoven symphonies with the London Symphony Orchestra at their home in the Barbican, London, a cycle recorded for the LSO Live label and to be performed again next season with the same forces at New York's Lincoln Center. Also in 2005-06, in North America, he led the Boston Symphony Orchestra and the Chicago Symphony Orchestra. Bernard Haitink has recorded widely for Philips, Decca, and EMI, including complete cycles of Mahler, Bruckner, Beethoven, Brahms, and Schumann with the Concertgebouw Orchestra and extensive repertoire with the Berlin Philharmonic, the Vienna Philharmonic, and the Boston Symphony Orchestra. His discography also includes many opera recordings with the Royal Opera and Glyndebourne, as well as with the Bavarian Radio Orchestra and Dresden Staatskapelle. Recent releases include live performances of Debussy's *Pelléas et Mélisande* with the Orchestre National de Radio France, Bruckner's Eighth Symphony with the Royal Concertgebouw Orchestra, and a Brahms cycle with the London Symphony Orchestra. Mr. Haitink has received many international awards in recognition of his services to music, including an honorary KBE and Companion of Honour in the United Kingdom, and the House Order of Orange-Nassau in the Netherlands. Bernard Haitink made his Boston Symphony Orchestra debut in February 1971, became the orchestra's Principal Guest Conductor in 1995, and was named Conductor Emeritus in 2004. He has led the orchestra in Boston, New York, and at Tanglewood, as well as on tour in Europe.

Eva Ollikainen



In 2003 Eva Ollikainen won first prize in the Second International Jorma Panula Competition. The following year she was chosen for the International Conductors Academy of the Allianz Cultural Foundation, where she had the opportunity to work with the London Philharmonic Orchestra and Kurt Masur, and the Philharmonia Orchestra and Christoph von Dohnányi. She conducted the Seventh symphonies of Beethoven and Sibelius, and Birtwistle's *The Triumph of Time*. Ms. Ollikainen conducts contemporary compositions and premieres as well as core classical pieces. She continues to work with most of the orchestras in her native Finland, including the Finnish Radio Symphony, the Turku Philharmonic, and the city orchestras of Tampere, Vaasa, Jyväskylä, Mikkeli, and Oulu, as well as the Tapiola Sinfonietta, the new music ensemble Uusinta, and the Polytechnic Orchestra in Helsinki. Ms. Ollikainen premiered Pasi Lyytikäinen's one-act opera *Helsinkiin* with the Sibelius Acadamy Chamber Orchestra to great critical acclaim. Upcoming highlights include her debut with Royal Stockholm Philharmonic Orchestra, the New Japan Philharmonic, and performances with the Norrlandsoperan, Jyväskylä Sinfonia, and Pori Sinfonietta. Born in 1982, Eva Ollikainen began piano studies at the age of three. From 1994 she studied in Jorma Panula's junior conducting class, then in Leif Segerstam's and Atso Almila's conducting classes at the Sibelius Academy, winning her diploma in 2002 and graduating as a Master of Music. Subsequently she was chosen to participate in master classes with the Staatsphilharmonie Rheinland-Pfalz, Estonian State Symphony, Lithuanian State Symphony, and Lithuanian National Symphony orchestras. She has also participated in master classes with Pierre Boulez.

Tomasz Golka



Since winning first prize at the Eduardo Mata International Conducting Competition in 2003, Tomasz Golka has appeared with numerous American and European orchestras, leading more than 100 major works. A highlight of recent seasons was his highly successful European debut in the city of his birth—Warsaw, Poland—leading the Sinfonia Varsovia in National Symphony Hall with his brother, pianist Adam Golka, as soloist. Recent seasons have also included several tours of Mexico, featuring concerts with virtually all of the country's top orchestras, as well as a recent United States appearance with the Buffalo Philharmonic, replacing ailing conductor Charles Floyd on just a few hours' notice. Upcoming engagements include a tour of Mexico and South America and appearances with the Louisville Orchestra and the Oklahoma Summer Arts Institute Orchestra. Besides serving as a cover conductor for the Cleveland Orchestra, Houston Symphony, and New Jersey Symphony, he has appeared with the Seattle Symphony, the Spoleto USA Festival Orchestra, and the symphony orchestras of Fort Worth, Charleston, and Lansing. An avid supporter of living composers, he has led several world premieres, including Mikołaj Górecki's *Sinfonietta*, Fabián Panisello's *Cuadernos para Orquesta*, and Eleanor Trawick's *Triple Play*, having commissioned the latter while serving as music director of the Ball State Symphony Orchestra and Opera during 2003-04, in which season he was also music director of the Bakersfield Youth Symphony in California. Tomasz Golka has been the founder and artistic director of several organizations, including Chamber Music at All Saints, a chamber music series in Houston, where he appeared as conductor and violinist between 2000 and 2002, as well as the Bloomington Chamber Orchestra in Indiana, with which he recorded Villa-Lobos's *Ciranda das sete notas*. He has also been assistant conductor of Baltimore Lyric Opera and, as violinist, concertmaster of the Spoleto USA Festival Orchestra and Owensboro Symphony Orchestra. He was awarded the title of Distinguished Guest (*Juesped Distinguido*) by the mayor of the city of Queretaro, Mexico. Mr. Golka was a conducting fellow at the Aspen Music Festival, conducting in master classes for such distinguished conductors as Yuri Temirkanov and David Zinman. After completing his bachelor's and master's degrees at Rice University, he studied conducting with David Effron at Indiana University and later with Gustav Meier at the Peabody Conservatory.

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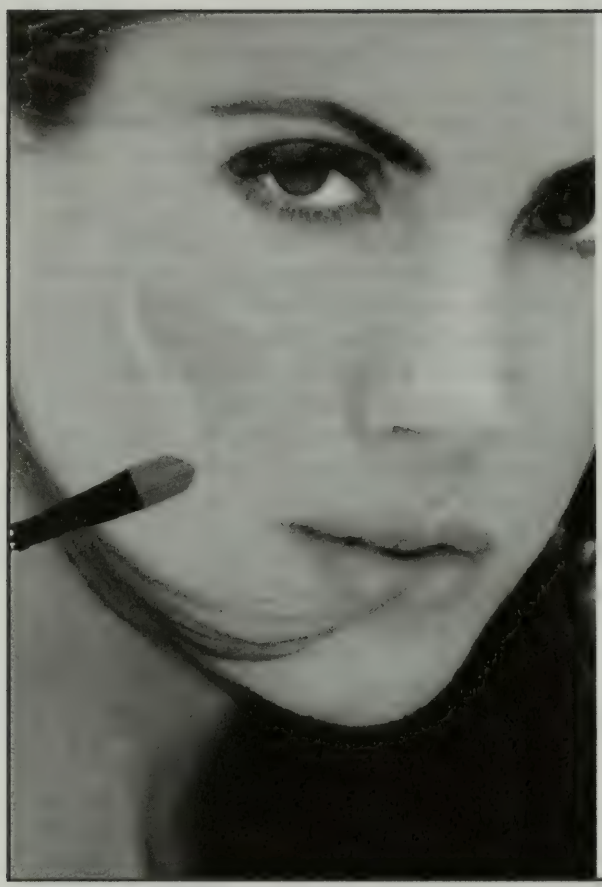
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SEIJI OZAWA HALL

Tuesday, July 11, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

YEFIM BRONFMAN, piano
GIL SHAHAM, violin
TRULS MØRK, cello

ALL-SCHUBERT PROGRAM

Piano Trio No. 1 in B-flat, D.898 (Opus 99)

Allegro moderato
Andante un poco mosso
Scherzo. Allegro
Rondo. Allegro vivace

INTERMISSION

Piano Trio No. 2 in E-flat, D.929 (Opus 100)

Allegro
Andante con moto
Scherzando (Allegro moderato)
Allegro moderato

State Street Global Advisors is proud to sponsor the 2006 Tanglewood season.

Steinway and Sons Pianos, selected exclusively for Tanglewood
Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

NOTES ON THE PROGRAM

Probably because the two piano trios from Schubert's too brief but wondrous maturity were assigned consecutive opus numbers, 99 and 100, by their respective publishers, we sometimes think of them as twins, or at least as siblings remarkably alike. But experiencing them together on one concert we are more likely to be struck even more by the ways in which they differ, unmistakably Schubertian though both are. And once again we will find ourselves grateful to have two masterpieces that speak to such different artistic and spiritual hungers within us.



They were begun about a month apart, the B-flat in October 1827, the E-flat in November. This closeness might remind us of those sharply contrasting pairs or groups that Mozart sometimes produced in close proximity—the last three symphonies, for example, the C major and G minor viola quintets, or the super-neat *Eine kleine Nachtmusik* and its delightfully bizarre neighbor, *A Musical Joke.* And apropos chronology, we might also note that when Schubert began the ebullient B-flat trio he had just been concentrating on the second part of his great Lieder cycle *Winterreise* (*Winter Journey*), songs so dark that most of his friends found them too frightening to live with and rejected them. It is all a reminder to be careful about making too immediate associations between life and work. A composer does not write *Winterreise* when he is in a glum mood and the first movement of the B-flat trio when he is feeling better a few days later: both draw on the experience and the expressive resources gathered during the course of the whole life to that point.

Robert Schumann was a critic who responded acutely to the difference between the two trios. Writing about the one in B-flat, he first remarks "one glance, and the world shines afresh again." He then recollects how ten years earlier, the E-flat trio had passed "across the ordinary musical life of the day like some angry manifestation in the heavens.... Intrinsically [the two works] bear little resemblance to each other. The first movement, which in the [E-flat trio] is inspired by profound rage as well as by boundless longing, is graceful and virginal in the one before us. The Adagio, there a sigh capable of rising to deep anxiety within the heart, is here a happy dream, a swelling and receding of happy human feelings.... In a word, the Trio in E-flat is more active, masculine, and dramatic."

The B-flat trio used decidedly to be the more popular of the two works, though in recent years the E-flat has come to be recognized as the supreme masterwork it is—for Schumann it was one of the select few "Meistertrios" together with Beethoven's *Archduke* and *Ghost*—and we hear it more often. If we can still sense something innocent about the B-flat, the E-flat reminds us that *Winterreise* was a watershed in Schubert's life: though just thirty, he was never a young man again. It was also in 1827, in March, that Beethoven died. Schubert mourned him deeply, but from that moment, as the composer John Harbison has put it, he assumed with new and unflinching confidence Beethoven's "dimensions and ambitions as if they [were] his natural legacy." And so, after the B-flat trio, uncomplicated, gracious, warm, "natural," pleasing, all that we simply, perhaps too simply, think of as "Schubertian," we have the troubled and troubling work of a more far-seeing, far-reaching composer whose understanding of music and whose pain went far beyond the experience of his pre-*Winterreise* self. To quote Harbison again: "Schubert's tragic vision is not veiled here, it is fully revealed, and the internal proportions through which he conveys the vision are exacerbated and subversive... as a reach into the unsayable and unknowable is beyond comparison."

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as all that. The very first phrase, buoyant and marchlike, is an odd five measures long: four measures of theme plus some virtuoso flourishes for the violinist and the cellist. And the response to that consists of an even more surprising phrase of seven measures. That it doesn't sound in any way artificial or willful is part of Schubert's genius: he has inherited Mozart's gift for making the asymmetrical as natural as breathing. What is also as admirable as it is delightful is Schubert's ear for texture, always deliciously airy in this work, one that string players can approach without fear that the pianist will drown them out. For contrast to this vigorous opening, Schubert gives us a new theme in his most touchingly lyric vein. And he does not cease to be inventive in the ways he reviews his material in the recapitulation and highly energized coda.

The second movement, in a lilting 6/8 meter, is one of the sweetest of Schubert's songs. Its harmonic progress adds both color and depth of feeling. The middle of the movement brings some darker weather, though this is more of a squall from his earlier *Schöne Müllerin* songs rather than a ferocious *Winterreise* tempest. The scherzo is lighthearted, its contrasting Trio broadly lyrical. Schubert heads the finale with the designation "Rondo," but in fact he gives us a fully developed sonata form movement. It is music full of invention, none more remarkable than the rhythmic expansion into broad measures in 3/2 time, a surprise Schubert invites us to enjoy three times. The close is of irresistible brilliance.

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The opening Allegro of the E-flat trio is conceived and composed on a grand scale. This music is full of jolts, abruptions, asymmetries, many of them realized during Schubert's process of careful inspection and revision. It displays as well a tremendous and bold range of harmonic design. There is a critical tradition of long standing that maintains that Schubert had the first movement of the recently deceased Beethoven's *Eroica* Symphony in mind as a model, and one intense passage at the climax of the development does indeed make an unmistakable allusion to that work. Schubert's complicated relationship to Beethoven is one of the most fascinating sides of his artistic personality. On one side we have his immense admiration for Beethoven, his readiness, particularly after the great man's death, to assume the mantle, and the undoubted fact that his great late works could and would not be what they are without the stimulus of that awesome cynosure. (Schubert was shy as a man, but not as an artist.) On the other hand, we have a composer whose temperament is as different from Beethoven's as can be—feminine versus masculine is a drastic shorthand way of putting it—as well as one who, as Alfred Brendel among others has pointed out, took pains not to compose like Beethoven. These two currents collide to marvelous effect in this fiery movement. Schubert marks it "Allegro," but the *Eroica*'s "Allegro con brio" would not be out of place here.

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We salute and proudly sponsor the Boston Symphony Orchestra's season at Symphony Hall.

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also revels in unexpected tensions as well as giving us moments of aching melancholy and tenderness. According to an early tradition, the main theme is based on a Swedish song, in more recent years identified as *Se solen sjunker* ("The sun has set"), which Schubert apparently heard sung by a Swedish tenor, Isak Albert Berg, who visited Vienna in November 1827. Here too we have a storm as the center of the movement, and this one is truly and literally terrific. The close is one of the most heart-breaking pages in all of chamber music.

The scherzo is of course lighter in mood, and its canons—first with strings imitating the piano, then the other way around—delight especially. The finale caused Schubert some trouble. It was thought too long at the first performance in Vienna in December 1827, and Schubert indicated considerable cuts, leaving no doubt that he wished those to be regarded as mandatory. The present performance is of the revised version, but the original version is a piece whose acquaintance is worth making. (The Florestan Trio has a beautiful recording that includes both versions.) It is indeed very long, but the harmonic design is arguably more powerful. A subsidiary theme with rapid repeated notes, while perhaps giving the pianist some moments of anxiety about the readiness of his instrument to respond, always gives special pleasure to listeners. But what stops the heart in this finale is the return, twice, of the deeply shadowed march from the second movement. (In the original version there is a remarkable climax that brings all the themes together: it must have hurt Schubert a lot to cut that out.) "Is there any music," he is said to have asked, "that is not sad?"

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the Boston Globe from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published three compilations of his program notes: *The Symphony–A Listener's Guide*, *The Concerto–A Listener's Guide*, and *Choral Masterworks–A Listener's Guide*. Essays by Mr. Steinberg on a variety of musical subjects also appear in the recently published *For the Love of Music–Invitations to Listening*, also from Oxford University Press.

GUEST ARTISTS

Yefim Bronfman



Yefim Bronfman is widely regarded as one of today's most talented virtuoso pianists. Highlights of 2005-06 have included a duo-recital tour and recording for EMI with flutist Emmanuel Pahud, a tour of Germany with the Tonhalle Orchestra and David Zinman, a duo recording with Nikolaj Znaider for Sony/BMG, and an appearance in Chicago with the Emerson Quartet. Mr. Bronfman appeared in the Far East with trio partners Gil Shaham and Truls Mørk, and in Japan with the Bayerische Rundfunk Orchestra conducted by Mariss Jansons. He made solo appearances with the St. Petersburg Philharmonic and Yuri Temirkanov for Carnegie Hall's opening night, with the Russian National Orchestra under Vladimir Jurowski at Lincoln Center, and with the Kirov Orchestra under Valery Gergiev at the White Nights Festival in St. Petersburg. Mr. Bronfman also appeared with the symphony orchestras of San Francisco, St. Louis, Dallas, Houston, Pittsburgh, Indianapolis, Los Angeles, Toronto, and Montreal. He has given numerous solo recitals in the leading halls of North America, Europe, and the Far East, including acclaimed debuts at Carnegie Hall in 1989 and Avery Fisher Hall in 1993. In 1991 he gave a series of joint recitals with Isaac Stern in Russia, marking Mr. Bronfman's first public performances there since his immigration to Israel at age fifteen. That same year he was awarded the prestigious Avery Fisher Prize, one of the highest honors given to Ameri-

can instrumentalists. An exclusive Sony/BMG recording artist, Mr. Bronfman has won widespread praise for his solo, chamber, and orchestral recordings, winning a Grammy award in 1997 for his recording of the three Bartók piano concertos with Esa-Pekka Salonen and the Los Angeles Philharmonic. A devoted chamber music performer, Mr. Bronfman has collaborated with the Emerson, Cleveland, Guarneri, and Juilliard quartets, as well as the Chamber Music Society of Lincoln Center. He has also played chamber music with Yo-Yo Ma, Joshua Bell, Lynn Harrell, Shlomo Mintz, Jean-Pierre Rampal, Pinchas Zukerman, and many other artists. Having immigrated to Israel with his family in 1973, Yefim Bronfman made his international debut two years later with Zubin Mehta and the Montreal Symphony. He made his New York Philharmonic debut in May 1978, his Washington recital debut in March 1981 at the Kennedy Center, and his New York recital debut in January 1982 at the 92nd Street Y. Mr. Bronfman was born in Tashkent, in the Soviet Union, on April 10, 1958. In Israel he studied with pianist Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University. In the United States he studied at the Juilliard School, Marlboro, and the Curtis Institute, and with Rudolf Firkušný, Leon Fleisher, and Rudolf Serkin. He became an American citizen in July 1989. A frequent soloist with the Boston Symphony since his BSO debut in January 1989, Mr. Bronfman returns to Tanglewood on Sunday, August 27, for the final Boston Symphony concert of the season, performing Beethoven's Piano Concerto No. 4 under the direction of Rafael Frühbeck de Burgos.

Gil Shaham



Violinist Gil Shaham is in demand throughout the world for concerto, recital, and ensemble appearances on the great concert stages and at the most prestigious festivals. Highlights of Mr. Shaham's 2005-06 season include engagements with the New York Philharmonic, Boston Symphony Orchestra, Philadelphia Orchestra, New World Symphony, San Francisco Symphony, Saint Louis Symphony, Milwaukee Symphony, New Jersey Symphony, Dallas Symphony, and abroad with the leading orchestras of Rome, Florence, Birmingham, Prague, Paris, and London. In addition, he joins the Academy of St. Martin in the Fields as leader and soloist on that orchestra's United States tour. Besides his many orchestral engagements, Mr. Shaham regularly tours in recital with pianist Akira Eguchi. He also enjoys musical collaborations with his family, including his wife, violinist Adele Anthony, his sister, pianist Orli Shaham, and his brother-in-law, conductor David Robertson. In summer 2006 he tours and records the Schubert piano trios with Yefim Bronfman and Truls Mørk. Several of Mr. Shaham's more than two dozen concerto and solo compact discs have become best-sellers in the United States and abroad, also earning prestigious honors including multiple Grammy awards, a Grand Prix du Disque, Diapason d'or, and *Gramophone*'s Editor's Choice Award. Mr. Shaham's most recent recordings—"The Fauré Album" with Akira Eguchi and "The Prokofiev Album" with Orli Shaham—have been produced for his own label, Canary Classics. Gil Shaham was born in Champaign-Urbana, Illinois, in 1971. In 1973 he moved with his parents to Israel, where at age seven he began violin studies with Samuel Bernstein of the Rubin Academy of Music and was granted annual scholarships by the America-Israel Cultural Foundation. In 1981, while studying with Haim Taub in Jerusalem, he made debuts with the Jerusalem Symphony and the Israel Philharmonic. That same year he began his studies with Dorothy DeLay and Jens Ellerman at Aspen. In 1982, after taking first prize in Israel's Claremont Competition, he became a scholarship student at Juilliard, where he worked with Ms. DeLay and Hyo Kang. He has also studied at Columbia University. Gil Shaham was awarded the prestigious Avery Fisher Career Grant in 1990. He plays the 1699 Countess Polignac Stradivarius. He lives in New York City with his wife and their two children. Following Gil Shaham's subscription series debut at Symphony Hall with the visiting Orchestra of St. Luke's, he made his BSO debut at Tanglewood in August 1993, since which time he has performed with the orchestra regularly at Symphony Hall and at Tanglewood. He returns to Tanglewood's Shed stage on Saturday, July 29, as soloist in Beethoven's Violin Concerto with Hans Graf conducting.

Truls Mørk



Truls Mørk has earned a reputation as a cellist of fierce intensity and grace through his performances with major orchestras throughout the world, such as the New York, Berlin, Munich, and London philharmonics, Orchestre de Paris, Royal Concertgebouw, Oslo Philharmonic, the Boston Symphony, Los Angeles Philharmonic, Philadelphia Orchestra, Philharmonia, Staatskapelle Dresden, Symphonieorchester des Bayerischen Rundfunks, BBC Symphony, Tonhalle Zurich, Chicago Symphony, and Cleveland Orchestra. Highlights of the current season include a two-week residency with the Royal Stockholm Philharmonic, featuring performances of two concertos and chamber music, and appearances at the Canaries Festival with the Orchestre de la Suisse Romande. A committed performer of contemporary music, Truls Mørk has given the world premieres of Krzysztof Penderecki's Concerto for Three Cellos with the NHK Symphony Orchestra under Charles Dutoit; Hafliði Hallgrimsson's Cello Concerto (co-commissioned by the Oslo Philharmonic, Iceland Symphony, and Scottish Chamber Orchestras), and, most recently, Matthias Pintscher's Cello Concerto with the Orchestre de Paris. A dedicated chamber musician who performs in recital around the globe, Truls Mørk also organized the highly successful "Sixty Degrees North" series at the Concertgebouw Amsterdam, featuring works by composers from Helsinki, St. Petersburg, Stockholm, and Oslo. Following the success of their recent United States tour, with appearances in Detroit, Chicago, and New York, the trio of Mørk, Shaham, and Bronfman are planning further tours in the United States and Asia. An exclusive Virgin Classics artist, Truls Mørk has recorded many of the great cello concertos, including the Shostakovich concertos with Mariss Jansons and the London Philharmonic; the Dvořák Concerto with Jansons and the Oslo Philharmonic; Britten's *Cello Symphony* and Elgar's Cello Concerto with Simon Rattle and the City of Birmingham Symphony Orchestra; the Miaskovsky Concerto and Prokofiev's *Sinfonia Concertante* with Paavo Järvi and the CBSO; and Dutilleux's *Tout un monde lointain...* with Myung-Whun Chung and the Orchestre Philharmonique de Radio France. In 2002 he received a Grammy for his recording of the Britten cello suites. His most recent recordings include Schumann's Cello Concerto with Paavo Järvi and the Orchestre Philharmonique de Radio France and the complete Bach suites. As part of the Zurich Tonhalle's Beethoven cycle for Arte Nova, he has recorded Beethoven's Triple Concerto with Gil Shaham and Yefim Bronfman, and also the Septet, with Mr. Shaham and members of the Tonhalle. Initially taught the cello by his father, John, Truls Mørk continued his studies with Frans Helmerson, Heinrich Schiff, and Natalia Schakowskaya. Among his numerous honors are awards at the Moscow Tchaikovsky Competition (1982) and the Naumburg Competition in New York (1986). Truls Mørk plays on a rare Domenico Montagnana cello (1723) bought for him by SR Bank in Norway.

2006 Tanglewood

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Wednesday, July 19, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

EMERSON STRING QUARTET
PHILIP SETZER, violin (1st violin in Op. 138 and Op. 144)
EUGENE DRUCKER, violin (1st violin in Op. 142)
LAWRENCE DUTTON, viola
DAVID FINCKEL, cello

ALL-SHOSTAKOVICH PROGRAM
Celebrating the 100th Anniversary of the Composer's Birth

Quartet No. 13 in B-flat minor, Opus 138 (1970)
Adagio—Doppio Movimento—Tempo primo

Quartet No. 14 in F-sharp, Opus 142 (1973)
Allegretto
Adagio—
Allegretto—Adagio

INTERMISSION

Quartet No. 15 in E-flat minor, Opus 144 (1974)
Elegy: Adagio
Serenade: Adagio
Intermezzo: Adagio
Nocturne: Adagio
Funeral March: Adagio molto
Epilogue: Adagio
(played without pause)

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NOTES ON THE PROGRAM

For Dmitri Shostakovich, writing string quartets provided refuge. In this small, intellectual, and intimate genre he could escape the relentless political and ideological demands made upon him as the foremost Soviet composer, representative (and employee) of a totalitarian regime that equated art with propaganda. If his fifteen symphonies trace the evolution (at times highly inconsistent) of the composer's "public face," then the fifteen quartets tell a different, much more personal story. Begun in 1938, on the eve of the war that would drastically alter the fate of the young Shostakovich and his even younger country, the string quartet cycle was concluded thirty-six years later in 1974, amid personal and national disappointment. The two concluding movements of the Fifteenth Quartet—a Funeral March and an ethereal Epilogue of liturgical character—seem to express Shostakovich's attempts to resign himself to mortality and to seek repentance for his sins. Their atmosphere of grief and disillusionment could hardly contrast more sharply with the First Quartet's light, breezy C major optimism.



As we celebrate Shostakovich's 100th birthday this year, we behold his fifteen string quartets with renewed scrutiny and admiration. Like the quartets of Beethoven, they offer a seemingly inexhaustible store of musical, emotional, and philosophical discoveries. Beethoven, too, had the ability to create two kinds of music: one fully engaged with topical issues of the day (the *Eroica* Symphony, *Fidelio*) and another that was deeply private, apolitical, even introverted. From his earliest days as a student at Petrograd Conservatory, Shostakovich felt a strong attraction to Beethoven's music and creative personality. "For me, his work is eternally tied to the ideals of freedom and with the struggle for human happiness.... Sometimes Beethoven is considered to be excessively tragic. But this is to equate tragedy with pessimism, disregarding the fact that works of high tragedy throughout world culture have always been life-affirming."

Both composers lived through turbulent times in the history of their countries and of Europe. Beethoven was a teenager at the time of the French Revolution; Shostakovich was eleven at the time of the Russian Revolution. (Admittedly, Shostakovich was much closer to the action.) Beethoven saw the rise and fall of Napoleon and the idea of a new world order; Shostakovich witnessed the emergence of Lenin and the creation of the Soviet Union, a utopian state based on the same idea of universal brotherhood proclaimed in the final movement of Beethoven's Ninth Symphony. Both composers wrote for monarchs, whether Hapsburg or Communist—although the Hapsburg Emperors look positively saintly when compared to Stalin.

That Shostakovich also forged a vital lifelong creative and personal relationship with a string quartet named in honor of Beethoven seems a cosmic coincidence. Violinist Mikhail Tsyganov, founder of the Beethoven Quartet, once remarked that the ensemble had two patrons—Beethoven and Shostakovich. It was the Beethoven Quartet (or *Betkhoventsy*, as they were affectionately known in musical circles) that gave the world premieres of all of Shostakovich's quartets except the First and Fifteenth, and several were dedicated to that ensemble's members. The Beethoven Quartet also inititated the practice of playing the complete cycles of the Beethoven and Shostakovich quartets in tandem. In his unique creative friendship with the *Betkhoventsy*, Shostakovich found essential moral and artistic support as he conducted a highly productive dialogue across time with a composer whose influence and significance extend far beyond the arena of music. As composer Jakov Jakoulov has pointed out, both Beethoven and Shostakovich existed in absolute emptiness: because of his deafness, Beethoven could not hear, and

because of the totalitarian society that surrounded him, Shostakovich could not speak.

In the context of Soviet music, even Shostakovich's perseverance in producing a cycle of fifteen string quartets can be seen as an act of defiance. Because the official enforced aesthetic of Socialist Realism urged Soviet composers to work in large "public" genres accessible to the largest possible audience, they had produced little chamber music in the 1920s and '30s. In the aftermath of the Bolshevik Revolution, the genre of the string quartet was considered elitist and bourgeois, a relic of pre-Revolutionary drawing rooms and decadent aristocratic sensibility. By the time Shostakovich wrote his first string quartet in 1938, he was already the world-famous composer of five symphonies, two operas, three ballets, ten film scores, music for eight theatrical productions, and a piano concerto. A hardened veteran of the Soviet culture wars at the age of thirty-two, he had already been savagely criticized by the Communist Party for the obscene and "anti-Soviet" opera *Lady Macbeth of Mtsensk.*

In a 1937 interview, in the wake of the huge official success of his Symphony No. 5, which restored him to official favor, Shostakovich bemoaned the dearth of new repertoire for Soviet string ensembles. "So now I want to write a whole series of chamber music works for our performers—and I'll most certainly do it." Apparently Shostakovich originally planned to write twenty-four quartets, one in each key, but he only made it to No. 15. His production of quartets accelerated in his later years. Ten of the fifteen quartets (but only six of the fifteen symphonies) were written in the final nineteen years of his life, after the death of Stalin, as his health deteriorated and he became more introspective and disenchanted with public life.

Shostakovich's last three quartets were composed during the last five years of his life, when illness rarely left him. Only one large orchestral work, the Fifteenth Symphony (1971), dates from this period. Saturated with ghostly quotations from Wagner, Rossini, and from Shostakovich's own works (especially the First Cello Concerto), and concluding with what sounds like the sad winding down of a clock, the Fifteenth Symphony seems to acknowledge the composer's exhaustion, and his inability (and unwillingness) to say anything more in a large-scale medium.

Turning to intimate small-scale forms, which better suited his mood, Shostakovich produced some of his most profound works for small ensembles. Besides the quartets, these include a sonata for viola and piano (incorporating an extended quotation from Beethoven's Piano Sonata No. 14, *Moonlight*), and several song cycles, set to texts by Raleigh, Burns, Shakespeare, Marina Tsvetaeva, Michelangelo, and Dostoyevsky. All are intensely personal, even confessional, in character. They burn with the composer's reflections on the terrible historical cataclysms (the Bolshevik Revolution and Civil War, World War II, Stalin's purges) he witnessed in his eventful life, and glow with his steadfast belief in the power of art as an expression of individuality and morality.

Soviet musicologist Marina Sabinina has correctly observed in her important study of Shostakovich's symphonies that all of the composer's late quartets and vocal cycles share certain formal features that set them apart from his earlier, more conventionally structured work. They all demonstrate "a suite-like division into sections, a rejection of conventional sonata-form rules; the increasing significance of other kinds of symmetry; smaller basic structural units; and thematic density."

The **Quartet No. 13** (1970), for example, is written in a single, long, mainly slow movement. Dedicated to the composer's long-time associate Vadim Borisovsky (1900-72), the violist of the Beethoven Quartet, it gives special prominence to the viola part. Probably the most unusual and famous feature of the Thirteenth is the composer's instruction (first to the second violin, later to the cellist) to strike the deck of the instrument at irregular intervals with the wood of the bow. Although Shostakovich never explained

what this was supposed to "mean," one could interpret it as a movement into a realm of primitive sound, an expression of the inability even of music to express certain existential truths. When this chilling knocking returns in the final measures, like death calling at the door or the ticking (again) of a phantom clock, it carries a terrifying emotional resonance. In the same year that he completed the Thirteenth Quartet, Shostakovich also wrote his brooding score for Grigori Kozintsev's brutal film of Shakespeare's *King Lear*, a character with whom he had good reason to identify at the time.

More optimistic and whimsical, the **Quartet No. 14** was begun while Shostakovich was visiting his close friend Benjamin Britten in England in the summer of 1972 and was completed in April 1973. Dedicated to Sergei Shirinsky, cellist of the Beethoven Quartet, the Fourteenth includes many solos for cello—including the opening statement of the first movement's light, joking theme—and duets between cello and first violin. The third movement (Allegretto) incorporates quotes from his opera *Lady Macbeth of Mtsensk*, which had recently returned to the Soviet stage (slightly revised, and renamed *Katerina Izmailova*) after being banned for twenty-five years. The romantic theme, played first by the cellist, is associated with Katerina's lover Seryozha (Sergei), Shirinsky's namesake.

Shostakovich's growing fondness for unconventional musical architecture is very obvious in his last string quartet, the **Quartet No. 15**, completed only a year before his death. It has six slow, short, and musically interrelated sections, all marked Adagio, each with a descriptive title. A religious, lofty Elegy is succeeded by a disturbing Serenade introduced by sustained solo notes growing from *ppp* to sudden *fffff*, erupting from silence into anger in a gesture very reminiscent of the final bars of the Thirteenth Quartet. The third movement Intermezzo revolves around a demanding solo passage (actually, a kind of cadenza) for the first violin, then moves without pause into the fourth-movement Nocturne, dreamy and ghost-like, set around a beautiful aria for viola *con sordino* ("with mute"). A severe Funeral March—for the composer himself?—follows, recalling the massive funeral march finale of the ill-fated Fourth Symphony. The concluding Epilogue returns to the liturgical mood of the Elegy, extensively quoting its pensive main theme, then juxtaposes ethereal passages in thirty-second-notes with snatches of the inescapable funeral march. This magnificent ending—contrasting light and dark—seems to express the composer's futile attempts to elude mortality.

But death confronted Shostakovich at every turn. On October 20, 1974, while the Beethoven Quartet was rehearsing the Fifteenth for its premiere, cellist Sergei Shirinsky passed away. Leningrad's Taneyev Quartet gave the first performance instead. Less than a year later, on August 9, 1975, six weeks short of his sixty-ninth birthday, Shostakovich finally lost his own long struggle with death. But he left secure in the knowledge that his music, including the fifteen quartets, would survive him, both as a chronicle of his largely successful attempt to retain individuality amidst totalitarian mediocrity, and as a vast and compelling narrative of the terrible time in which he was fated to live.

—Harlow Robinson

Harlow Robinson, Matthews Distinguished University Professor at Northeastern University, is the author of *Sergei Prokofiev: A Biography* and *The Last Impresario: The Life, Times and Legacy of Sol Hurok*, and editor/translator of *Selected Letters of Sergei Prokofiev*. His essays on Russian music and culture have appeared in the *New York Times*, *Los Angeles Times*, *Opera News*, *Playbill*, *Symphony*, and other publications.

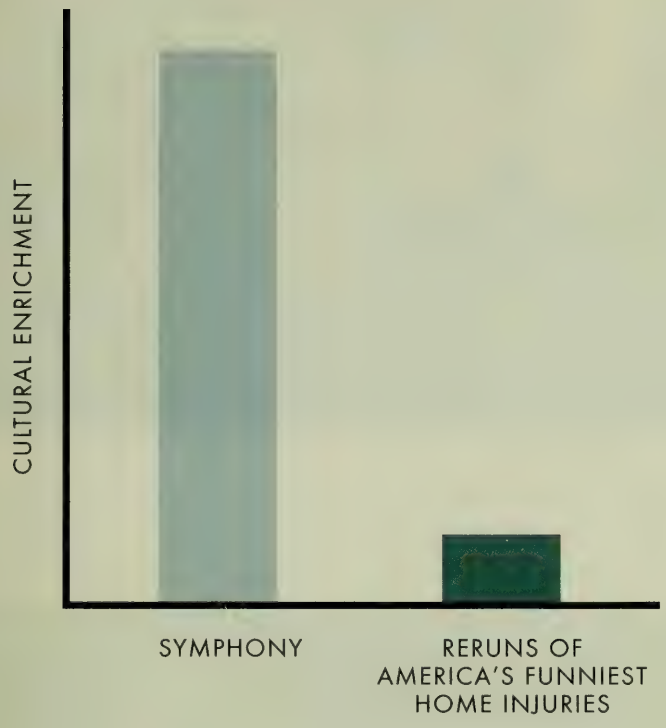
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Emerson String Quartet



Acclaimed for its insightful performances, brilliant artistry, and technical mastery, the Emerson String Quartet has amassed an impressive list of achievements: a series of recordings for Deutsche Grammophon since 1987; six Grammy awards including two unprecedented honors for "Best Classical Album"; three *Gramophone* magazine awards, and performances of the complete cycles of Beethoven, Bartók, and Shostakovich quartets in the world's major concert halls. The ensemble is lauded globally as a string quartet that approaches both classical and contemporary repertoire with equal mastery and enthusiasm. In the summer of 2005, the quartet continued its exploration of Dmitri Shostakovich's music, giving multiple performances of "The Noise of Time" in both Paris and Moscow with Simon McBurney's theatre ensemble Complicité. In April and May 2006, the Emerson performed the complete Shostakovich string quartets as part of Lincoln Center's series "A Creative Path, the Music of Dmitri Shostakovich," which also included Valery Gergiev conducting the complete symphonies. Earlier this year, the quartet cycle was performed in five concerts at London's South Bank Centre. In addition to its active performance schedule in North America, the quartet tours Europe extensively, with stops in Italy, Germany, Switzerland, Spain, and Austria. The 2005-06 season has also marked the group's twenty-seventh at the Smithsonian Institution in Washington, D.C., where they performed the world premiere of a Nicholas Maw quartet commissioned by the Philadelphia Chamber Music Society. Quartet-in-residence since 2002 at Stony Brook University, the ensemble initiated the first International Chamber Music Festival at Stony Brook in June 2004 and held a second festival in May 2006. The group performs several concerts annually at Stony Brook's Staller Center for the Arts and also continues its educational affiliation with Carnegie Hall, where it attracted national attention with the presentation of the six Bartók quartets in a single evening for its debut in 1988. In March 2004 the Emerson Quartet was named the eighteenth recipient of the Avery Fisher Prize—a first for a chamber ensemble. The Emerson has received six Grammy awards—two for its Shostakovich cycle, two for its Bartók cycle, one for "American Originals" (works by Ives and Barber), and one for the complete quartets of Beethoven. Additional Deutsche Grammophon discs include the complete Mendelssohn string quartets, Haydn's *Seven Last Words of Christ on the Cross*, Bach's *Art of Fugue*, "The Emerson Encores," quartets by Schumann, Dvořák, and Prokofiev, the Schubert string quintet with Mstislav Rostropovich, Schumann's piano quintet and piano quartet with Menahem Pressler, Dvořák's piano quintet and piano quartet with Pressler, the complete string works of Anton Webern, Samuel Barber's *Dover Beach* with baritone Thomas Hampson, and, most recently, a disc of works by Nielsen, Sibelius, and Grieg. *Musical America*'s "Ensemble of the Year" in 2000, the quartet has been the subject of two award-winning films. To commemorate its 25th Anniversary Season, the New York City-based quartet compiled a commemorative book entitled *Converging Lines*. Written in the members' own words, the book contains never-before-published text, graphics, and photos from the Emerson's private archives. Formed in 1976, the bicentennial year of the United States, the Emerson String Quartet took its name from the great American poet and philosopher Ralph Waldo Emerson. Violinists **Eugene Drucker** and **Philip Setzer** alternate in the first chair position and are joined by violist **Lawrence Dutton** and cellist **David Finckel**. Since January 2002, the Emerson has performed while standing, with the cellist playing on a small podium.

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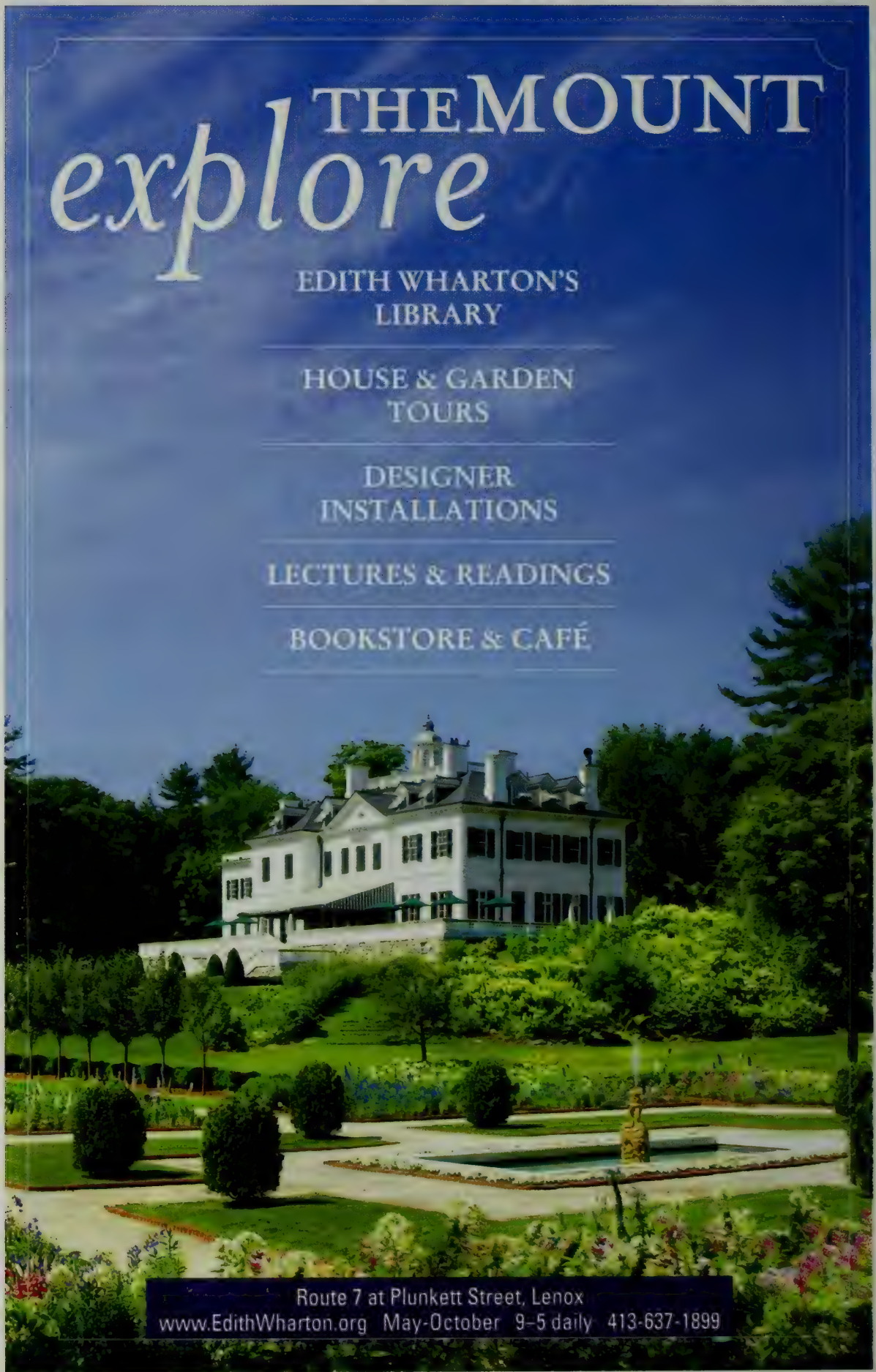
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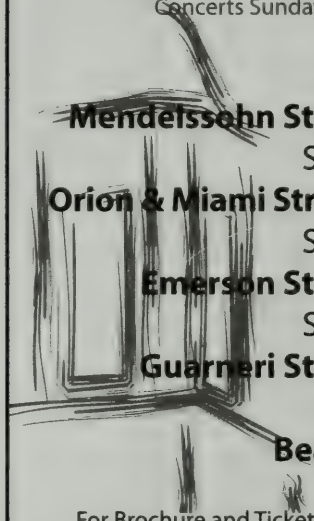
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JULY AT TANGLEWOOD

Sunday, July 2, at 2:30

GARRICK OHLSSON, piano

BEETHOVEN Complete Piano Sonatas 2

Tuesday, July 4, at 7

LEANN RIMES
(Grounds open at 4; fireworks follow concert.)

Thursday, July 6, at 8:30

GARRICK OHLSSON, piano

BEETHOVEN Complete Piano Sonatas 3

Friday, July 7, at 6 (Prelude)

MEMBERS OF THE BSO
RIKUYA TERASHIMA, piano

Friday, July 7, at 8:30

BSO—JAMES LEVINE, conductor
SONDRA RADVANOVSKY, WENDY WHITE, CLIFTON FORBIS, and JOHN RELYEA, vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG Chamber Symphony No. 1
BEETHOVEN Symphony No. 9

Saturday, July 8, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 9

Saturday, July 8, at 8:30

BSO—BERNARD HAITINK, conductor
EMANUEL AX, piano

RAVEL *Alborada del gracioso*
MOZART Piano Concerto No. 22 in E-flat, K.482
DEBUSSY *Prelude to The Afternoon of a Faun*
ROUSSEL Symphony No. 3

Sunday, July 9, at 2:30

BSO—BERNARD HAITINK, conductor
JOSHUA BELL, violin

SIBELIUS Violin Concerto
MAHLER Symphony No. 1

Sunday, July 9, at 8:30

GARRICK OHLSSON, piano

BEETHOVEN Complete Piano Sonatas 4

Tuesday, July 11, at 8:30

YEFIM BRONFMAN, piano
GIL SHAHAM, violin
TRULS MØRK, cello

ALL-SCHUBERT PROGRAM
Piano Trios in B-flat and E-flat

Wednesday, July 12, at 8:30

BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor
CHRISTINE EBERSOLE, KURT OLLMANN, and MATTHEW MORRISON, guest vocalists
TMC VOCAL FELLOWS

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Thursday, July 13, at 8:30

GARRICK OHLSSON, piano

BEETHOVEN Complete Piano Sonatas 5

Friday, July 14, at 6 (Prelude)

MEMBERS OF THE BSO

Friday, July 14, at 8:30

BSO—JAMES LEVINE, conductor
CHRISTINE BREWER, WALTRAUD MEIER, JOHAN BOTHA, MATTHEW POLENZANI, EIKE WILM SCHULTE, and WALDEMAR KMENTT, vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG *Gurrelieder*

Saturday, July 15, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 16

Saturday, July 15, at 8:30
The Leonard Bernstein Memorial Concert

TANGLEWOOD MUSIC CENTER ORCHESTRA
JAMES LEVINE, conductor
LISA GASTEEN, CHRISTINE BREWER, FELICITY PALMER, ALAN HELD, SIEGFRIED JERUSALEM, and other vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

STRAUSS *Elektra* (concert performance)

Sunday, July 16, at 2:30

BSO—SIR ANDREW DAVIS, conductor
JEAN-YVES THIBAUDET, piano

KODÁLY *Dances of Galánta*
LISZT Piano Concerto No. 2
DVOŘÁK Symphony No. 6

Sunday, July 16, at 8:30

GARRICK OHLSSON, piano

BEETHOVEN Complete Piano Sonatas 6



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GARRICK OHLSSON, piano

BEETHOVEN Complete Piano Sonatas 7

Wednesday, July 19, at 8:30

EMERSON STRING QUARTET

ALL-SHOSTAKOVICH PROGRAM
String Quartets Nos. 13, 14, and 15

Thursday, July 20, at 8:30

GARRICK OHLSSON, piano

BEETHOVEN Complete Piano Sonatas 8

Friday, July 21, at 6 (Prelude)

MEMBERS OF THE BSO
CHARLES ROSEN, piano

Friday, July 21, at 8:30

BSO—JAMES LEVINE, conductor
SUSAN GRAHAM, mezzo-soprano
RICHARD GOODE, piano

ALL-MOZART PROGRAM
"Ch'io mi scordi di te…Non temer, amato bene," K.505, Concert aria with piano obbligato
Piano Concerto No. 27 in B-flat, K.595
Symphony No. 41, *Jupiter*

Saturday, July 22, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 23

Saturday, July 22, at 8:30

BSO—JAMES LEVINE, conductor
MARIUSZ KWIECIEN, FERRUCCIO FURLANETTO, BARBARA FRITTOLI, SOILE ISOKOSKI, HEIDI GRANT MURPHY, MATTHEW POLENZANI, PATRICK CARFIZZI, and MORRIS ROBINSON, vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MOZART *Don Giovanni* (concert performance)

Sunday, July 23, at 2:30

BSO—JAMES LEVINE, conductor
SOILE ISOKOSKI, SUSAN GRAHAM, KENNETH TARVER, and JOHN RELYEA, vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ALL-MOZART PROGRAM
Serenade No. 9 in D, K.320, *Posthorn*
Requiem

Programs and artists subject to change.

Tuesday, July 25, at 8:30
TANGLEWOOD ON PARADE
(Grounds open at 2 p.m.; fireworks follow concert)
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Thursday, July 27, at 8 and
Friday, July 28, at 2:30

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Friday, July 28, at 6 (Prelude)

MEMBERS OF THE BSO

Friday, July 28, at 8:30

BSO—LUDOVIC MORLOT, conductor
ANDRÉ WATTS, piano

BERLIOZ *Le Corsaire* Overture
BEETHOVEN Piano Concerto No. 3
PERLE *Transcendental Modulations*
RAVEL *La Valse*

Saturday, July 29, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 30

Saturday, July 29, at 8:30

BSO—HANS GRAF, conductor
GIL SHAHAM, violin

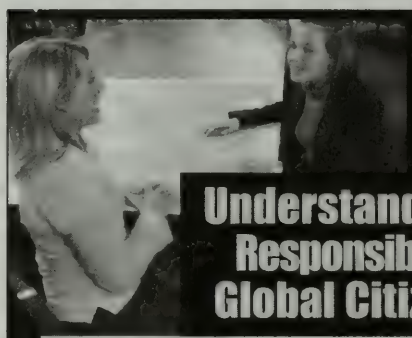
BEETHOVEN Violin Concerto
STRAVINSKY *The Firebird* (complete)

Sunday, July 30, at 2:30
The Serge and Olga Koussevitzky Memorial Concert

BSO—HANS GRAF, conductor
MIDORI, violin

MENDELSSOHN Symphony No. 4, *Italian*
BRUCH Violin Concerto No. 1
STRAUSS *Till Eulenspiegel's Merry Pranks*

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♪ indicates free admission to ticket holders for that afternoon's 2:30 p.m. concert or that evening's 8:30 p.m. concert.
* indicates that tickets are available through the Tanglewood Box Office or SymphonyCharge.

Friday, June 23, at 8:30 p.m.
Chamber Music Concert

Saturday, June 24, at 10 a.m., 1 p.m., and 4 p.m.
String Quartet Marathon: Three 2-hour performances

Sunday, June 25, at 10 a.m.
Chamber Music Concert

Sunday, June 25, at 2:30 p.m.
Chamber Music Concert

Tuesday, June 27, at 8:30 p.m.
Vocal Recital

Sunday, July 2, at 10 a.m.
Chamber Music Concert

Monday, July 3, at 2:30 p.m.
Opening Exercises
(free admission; open to the public)

Monday, July 3, at 8:30 p.m. *
The Phyllis and Lee Coffey Memorial Concert
TMC ORCHESTRA
BERNARD HAITINK, TOMASZ GOLKA (TMC Fellow), and EVA OLLIKAINEN (TMC Fellow), conductors
MOZART Symphony No. 35, *Haffner*
STRAUSS *Death and Transfiguration*
SHOSTAKOVICH Symphony No. 10

Wednesday, July 5, at 8:30 p.m. (CMH)
Music for solo instruments by TMC Composition Fellows

Saturday, July 8, at 6 p.m. ♪
Prelude Concert

Sunday, July 9, at 10 a.m.
Chamber Music Concert

Wednesday, July 12, at 8:30 p.m. (Shed) *
BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor
with TMC VOCAL FELLOWS
"Bernstein on Broadway"

Saturday, July 15, at 6 p.m. ♪
Prelude Concert–Vocal Recital

Saturday, July 15, 8:30pm (Shed) *
The Leonard Bernstein Memorial Concert
To benefit the Tanglewood Music Center
Supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean.
TMC ORCHESTRA
JAMES LEVINE, conductor
VOCAL SOLOISTS
STRAUSS *Elektra*

Sunday, July 16, at 10 a.m.
Chamber Music Concert
TMC CONDUCTORS SHOWCASE
Music of WAGNER, CARTER, SCHOENBERG, and BRAHMS

Saturday, July 22, at 6 p.m. ♪
Prelude Concert

Sunday, July 23, at 10 a.m.
Chamber Music Concert

Tuesday, July 25, at 2 p.m. *
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon events: TMC Vocal Recital at 2:30 p.m.; TMC Chamber Music at 5 p.m. (STRAVINSKY *L'Histoire du soldat* with narrators JOHN HARBISON, MILTON BABBITT, and ELLIOTT CARTER)
TMC Brass Fanfares at 8 p.m. (Shed)
Gala concert at 8:30 p.m. (Shed):
TMC ORCHESTRA, BSO, and BOSTON POPS ORCHESTRA
JAMES LEVINE, JOHN WILLIAMS, KEITH LOCKHART, and STEFAN ASBURY, conductors
Program to include
GERSHWIN *Cuban Overture*
BERNSTEIN Suite from *On the Waterfront*
ELLINGTON *Harlem*
TCHAIKOVSKY *1812 Overture*

Thursday, July 27 – Monday, July 31
2006 FESTIVAL OF CONTEMPORARY MUSIC
Stefan Asbury, director
John Harbison, festival advisor
To include the American stage premiere of Elliott Carter's opera *What Next* ♪
Made possible by the generous support of Dr. Raymond and Hannah H. Schneider, with additional support through grants from The Aaron Copland Fund for Music, the Fromm Music Foundation, The Geoffrey Hughes Foundation, The Helen F. Whitaker Fund, and Patricia Plum Wylde
Detailed program information available at the Main Gate

Saturday, August 5, at 6 p.m. ♪
Prelude Concert

Sunday, August 6, at 10 a.m.
Chamber Music Concert

Sunday, August 6, at 6 p.m. ♪
Prelude Concert


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Sunday, August 6, at 8:30 p.m. *
The Margaret Lee Crofts Concert
TMC ORCHESTRA
STEFAN ASBURY, conductor
DAWN UPSHAW, soprano
DVOŘÁK *Carnival* Overture
FAURÉ *Pelléas et Mélisande* Suite
BABBITT *From the Psalter*
SIBELIUS *Luonnotar*
RAVEL *Daphnis and Chloé*, Suite No. 2

Tuesday, August 8, at 8:30 p.m.
Vocal Recital

Wednesday, August 9, at 8:30 p.m.
NEW FROMM PLAYERS & TMC FELLOWS
TINA PACKER and SHAKESPEARE & COMPANY actors
Music for the theatre by TMC Composition Fellows

Thursday, August 10, at 8:30 p.m.
Vocal Recital

Saturday, August 12, 2:30 p.m. (TH)
Chamber Music Concert

Saturday, August 12, 6 p.m. ♪
Prelude Concert

Sunday, August 13, at 10 a.m.
Chamber Music Concert

Monday, August 14, at 6 p.m. ♪
Prelude Concert

Monday, August 14, at 8:30pm *
The Daniel and Shirlee Cohen Freed Concert
TMC ORCHESTRA
HERBERT BLOMSTEDT and
TMC CONDUCTING FELLOWS conducting
BEETHOVEN Symphony No. 4
LIDHOLM *Kontakion*, Hymn for Orchestra
HINDEMITH *Mathis der Maler*

Except for concerts requiring a Tanglewood Box Office ticket (indicated by an asterisk * or music note ♪), tickets for TMC events are only available one hour before concert time.

TMC Orchestra concerts are cash/charge; all other TMC concerts are cash only.

TMC Orchestra Hall tickets	**$26**
TMC Orchestra Lawn tickets	**$11**
Other TMC concerts	**$11**

General Public and Tanglewood Donors up to $150: For TMC concerts, tickets are available one hour prior to concert start time at the Ozawa Hall Box Office only (except July 27 and July 28). *Please note that availability for seats inside Ozawa Hall is limited and concerts may sell out.*

Friends of Tanglewood $150+: Order your tickets for TMC Orchestra concerts (July 3; August 6 & 14) in advance by calling SymphonyCharge at 888-266-1200 or (617) 266-1200. For other TMC concerts, present your Friends of Tanglewood membership card at the Ozawa Hall Gate for admittance up to one hour prior to concert start time. Additional tickets and tickets for non-Friends: $11. **For information on becoming a Friend of Tanglewood, call (413) 637-5261, or visit www.bso.org**

Back this season!
Festival of Contemporary Music Pass **$50**
Purchase a pass to the 2006 FCM, valid for five TMC performances on July 29, 30, and 31, as well as the ability to purchase a discounted $30 ticket for the Operas in the Theatre on July 27 and 28. (To obtain the opera ticket, based on availability, please go to the Box Office and show the FCM pass.)

Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at www.bso.org. All programs are subject to change.



2006 BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

Concert Schedule (all events in Seiji Ozawa Hall unless otherwise noted)

ORCHESTRA PROGRAMS: **Saturday, July 15, 2:30 p.m.** Federico Cortese conducts music of Verdi, Britten, and Brahms; **Saturday, July 29, 2:30 p.m.–40th Anniversary Gala Concert.** James Gaffigan and Ann Howard Jones conduct Poulenc, Strauss, Rossini, Dvořák, and a new work by Nico Muhly; **Saturday, August 12, 2:30 p.m.** David Hoose conducts Bach/Elgar and Shostakovich.

WIND ENSEMBLE PROGRAMS: **Friday, July 12, 8:30 p.m.** David Martins conducts Bernstein, Camphouse, Alfred Reed, Hindemith, Whitacre, and H. Owen Reed; **Friday, July 28, 8:30 p.m.** H. Robert Reynolds conducts Shostakovich, Wagner, Hindemith, Warren Benson, John Mackey, and a new work by TMC Fellow Tim Andres.

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6:00 p.m.: **Tuesday, July 18; Wednesday, July 19; Thursday, July 20; Tuesday, August 8; Wednesday, August 9; Thursday, August 10.**

Tickets available one hour before concert time. Admission is $11 for orchestra concerts, free to all other BUTI concerts. For more information, call (413) 637-1430.

In the Berkshires, Nature Sets The

Berkshire Cultural Calendar
July 1 – 31, 2006

"Animagic" Museum of Animation, Special Effects and Art
Lee, 413-841-6679
www.mambor.com/animagic
Make your own Animation movie in 2 hr workshop. Guided tours. Every day by reservation.

Becket Arts Center of The Hilltowns
Becket, 413-623-6635
www.becketartscenter.org
Free lectures, exhibits, art, yoga, craft and children arts workshops, studio/garden tour.

Berkshire Botanical Garden
Stockbridge, 413-298-3926
www.berkshirebotanical.org
Beautiful display gardens open daily 10-5. Flower Show 8/5-6, Fete des Fleurs 8/19.

Berkshire Choral Festival
Sheffield, 413-229-1999
www.choralfest.org
Choral masterpieces-225 voices, Springfield Symphony. July 15, 22, 29. Concerts at 8pm.

Berkshire Museum
Pittsfield, 413-443-7171
www.berkshiremuseum.org
Baseball thru October 29, celebrates Red Sox/Yankee rivalry with memorabilia & photographs.

Berkshire Opera Company
Pittsfield, 413-442-9955
www.berkshireopera.org
Hansel and Gretel by Humperdinck, July 24-31 at the Mahaiwe Performing Arts Center.

Berkshire South Regional Community Center
Great Barrington, 413-528-2810
www.berkshiresouth.org
92nd Street Y Lecture Good Food & Great Writing 7/13, 8:00-9:30pm.

Berkshire Theatre Festival
Stockbridge, 413-298-5576
www.berkshiretheatre.org
Tina Howe's *Coastal Disturbances* featuring Law & Order's Annie Parisse, July 11-29.

The Bidwell House Museum
Monterey, 413-528-6888
www.bidwellhousemuseum.org
June 24 Andrea Cukler – artist reception 1:30; June 25

Frelinghuysen Morris House & Studio
Lenox, 413-637-0166
www.frelinghuysen.org
Art Deco house and artwork. Hourly guided tours Thurs-Sun 10am to 3pm. Next to Tanglewood.

Hancock Shaker Village
Pittsfield, 413-443-0188
www.hancockshakervillage.org
Masterworks Art & Design Fair-Traditional & contemporary crafts fair 7/8 & 7/9 9:30-5:00.

Jacob's Pillow Dance Festival
Becket, 413-243-0745
www.jacobspillow.org
Striking international dance, archives and exhibits, community dance classes, diverse dining.

The Mac-Haydn Theatre
Chatham, NY, 518-392-9292
www.machaydntheatre.org
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Scene and Culture Steals The Show

Mahaiwe Performing Arts Center
Great Barrington, 413-528-0100
www.mahaiwe.org
42nd St. screening June 30, Regina Carter July 8, Sekou Sundiata Graham Haynes July 15 & 16.

MASS MoCA
North Adams, 413-MOCA-111
www.massmoca.org
Galleries open daily 10-6. Rosenbach Company July 8, Bang on a Can Festival July 13-29.

Music & More
New Marlboro, 413-229-2785
www.newmarlborough.org
Group Art Show: GLOBAL WARNING July 21 – August 20, weekends, New Marlboro Meeting House.

Norman Rockwell Museum
Stockbridge, 413-298-4100
www.nrm.org
A Rockwell Rediscovered & Frederic Remington and the *American Civil War: A Ghost Story* – 10/29.

North Adams Museum of History & Science
North Adams, 413-664-4700
www.geocities.com/northadamshistory
IRON HORSE talk on railroad's role in NA, Sunday June 25, 2pm, Bldg. 4, Heritage State Park. Free.

Pleasant Valley Wildlife Sanctuary
Lenox, 413-637-0320
www.massaudubon.org
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Sheffield Historical Society
Sheffield, 413-229-2694
www.sheffieldhistory.org
Historic house tours Thurs – Sat 11-4. Changing exhibits. Silent Auction & Tag Sale July 8th.

The Theater Barn
New Lebanon, NY, 518-794-8989
www.theaterbarn.com
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Ventfort Hall Mansion & Gilded Age Museum
Lenox, 413-637-3206
www.gildedage.org
Tours, exhibits, summer play, lectures, teas, performances, private rentals, kid's programs.

Williams College Museum of Art
Williamstown, 413-597-2429
www.wcma.org
Seven Sisters: New Work by contemporary artist Jacqueline Humphries on view now.

Williamstown Theatre Festival
Williamstown, 413-597-3400
www.wtfestival.org
Anything Goes, Sweet Bird of Youth, the premier of *Lucy & The Conquest* & *Cabaret* in July.

While you're in the Berkshires, be sure to come see the Berkshire Visitors Bureau's "Discover the Berkshires" Visitor Centers in Adams and Pittsfield. Enjoy displays, multimedia presentations and grab the latest information on Berkshire attractions.

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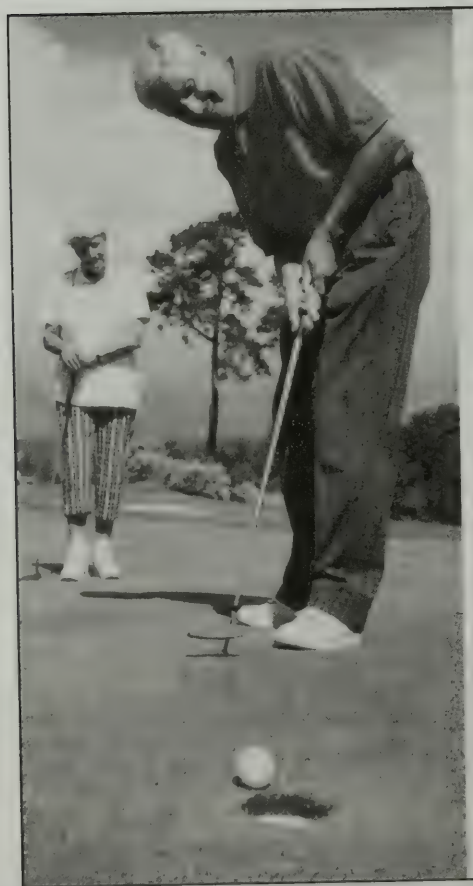
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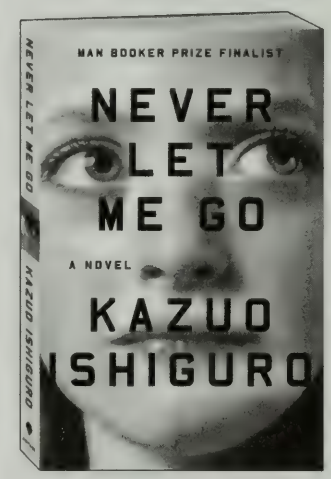
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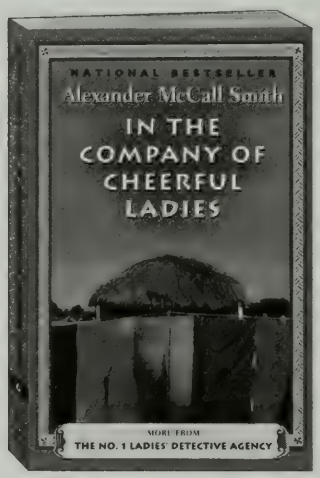
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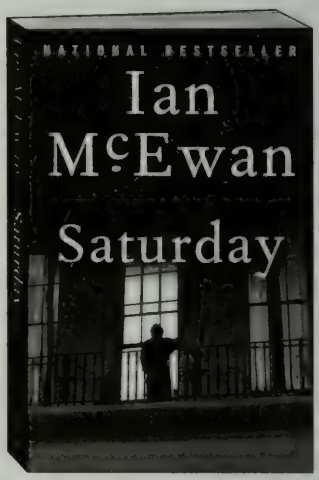
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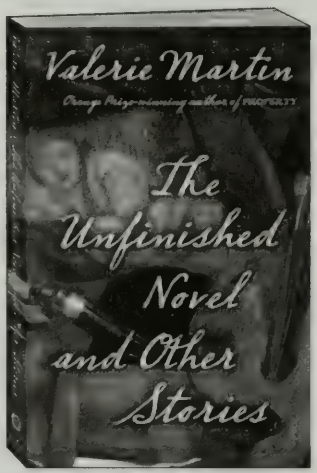
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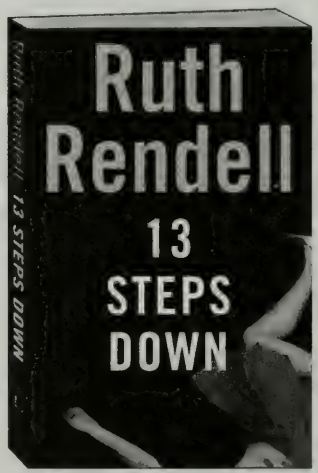
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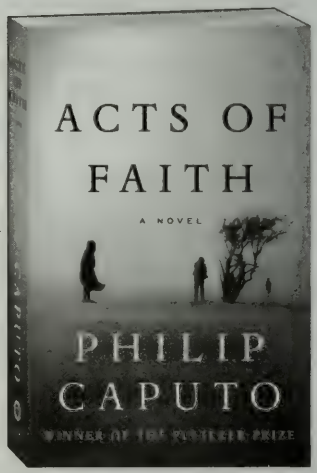
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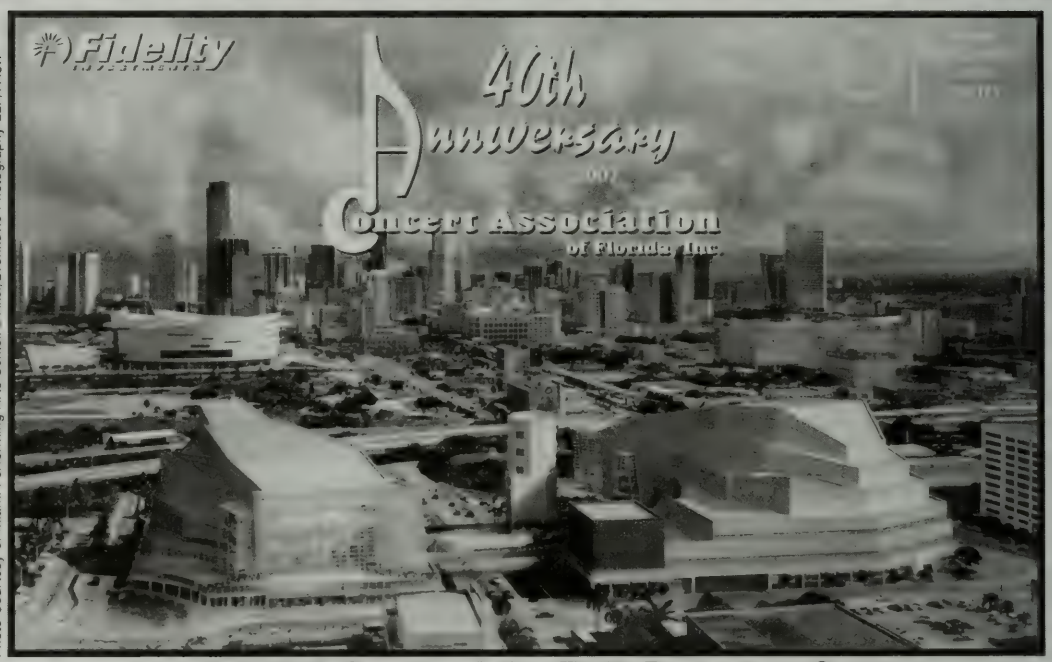


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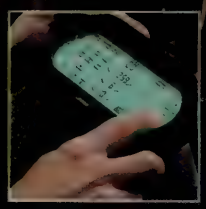
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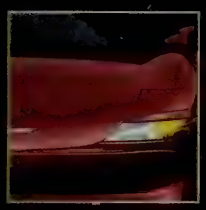
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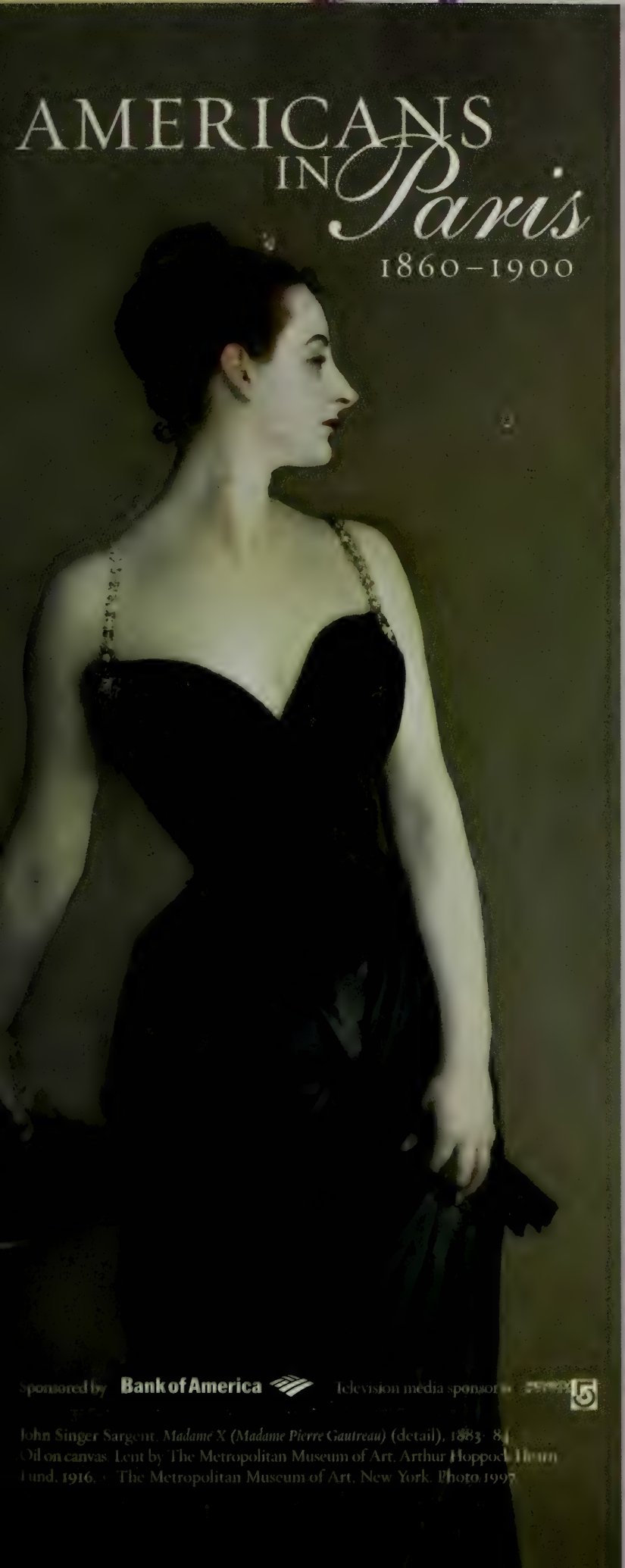
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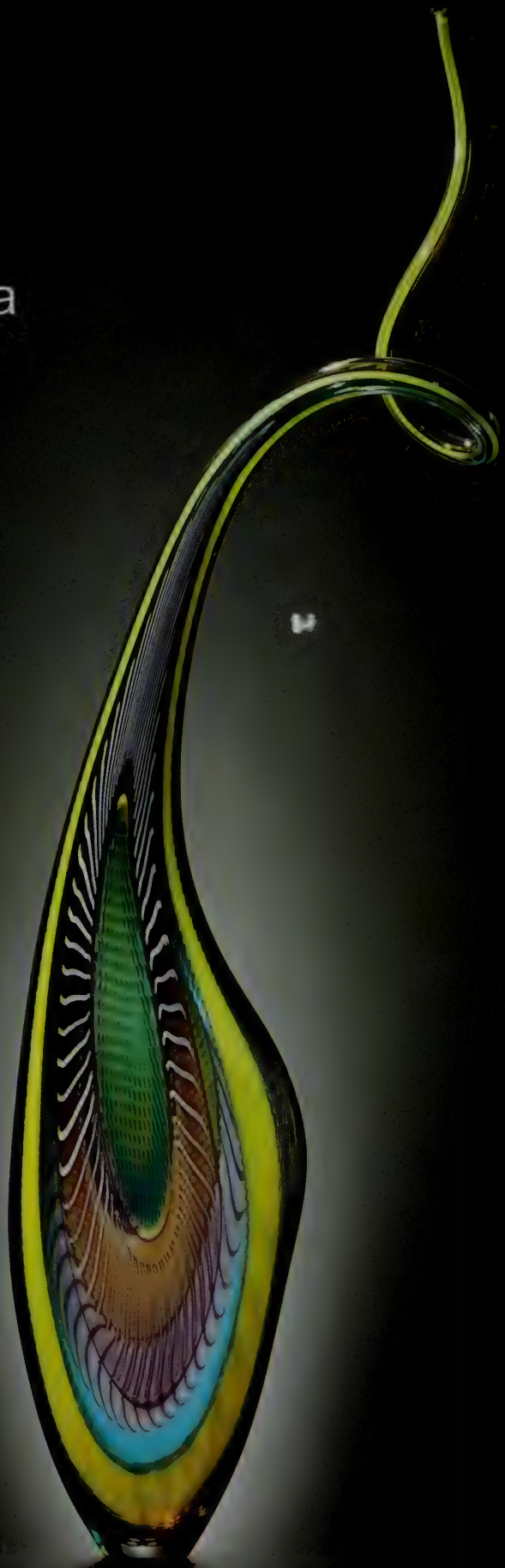
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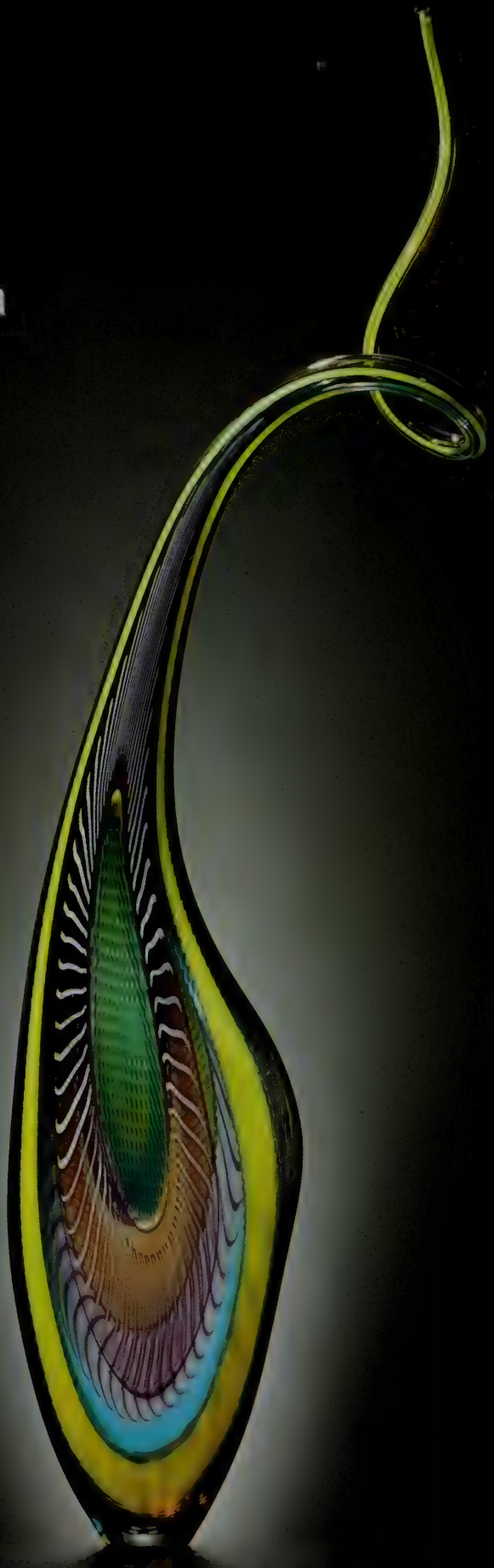
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YEFIM BRONFMAN, piano
GIL SHAHAM, violin
TRULS MØRK, cello

Please note that, at their own request, Messrs. Bronfman, Shaham, and Mørk will perform Tchaikovsky's Piano Trio in A minor, Opus 50, on the second half of this program in place of the originally scheduled Piano Trio in E-flat by Schubert.

TCHAIKOVSKY Piano Trio in A minor, Opus 50

Pezzo elegiaco: Moderato assai—Allegro giusto
A. Tema con variazioni: Andante con moto
Var. I: L'istesso tempo
Var. II: Più mosso
Var. III: Allegro moderato
Var. IV: L'istesso tempo
Var. V: L'istesso tempo
Var. VI: Tempo di Valse
Var. VII: Allegro moderato
Var. VIII: Fuga. Allegro moderato
Var. IX: Andante flebile ma non tanto
Var. X: Tempo di Mazurka
Var. XI: Moderato
B. Variazione finale e Coda: Allegro risoluto
e con fuoco—Andante con moto—Lugubre

Pyotr Ilyich Tchaikovsky (1840-1893)
Piano Trio in A minor, Opus 50

Tchaikovsky did not care much for the combination of piano with stringed instruments in chamber music. He said as much in a letter to his patroness, Nadezhda von Meck, in October of 1880, after she requested that he compose a piano trio for her. (Her "house pianist" at the time was none other than the young Claude Debussy.) Yet in December 1881, he began to compose a work in the very medium he had spurned so recently. Although Tchaikovsky assured Mme. von Meck that he was undertaking the work partly to please her and partly to overcome the technical difficulties involved in combining the linear, lyrical qualities of violin and cello with the weight and percussive character of the piano, there is little doubt that the piece was actually inspired by the death of his friend and associate Nikolai Rubinstein. Although Tchaikovsky and Rubinstein had been estranged for a time (following the latter's harsh attack on Tchaikovsky's first piano concerto when the composer played it through for him in order to get his advice regarding the solo part), Rubinstein had been responsible for conducting many of the premieres of

Tchaikovsky's work, and the composer always sought his opinion regarding recent works.

The score is filled with reminiscences of its commemorative character. The dedication is "to the memory of a great artist"; the first movement is explicitly marked *Pezzo elegiaco* ("Elegiac piece"), and the sadly lyrical first theme returns at the end of the second movement in a coda that suggests a heroic funeral march dying away into nothingness (the last performance instruction in the piece is "lugubrious").

The long first movement is a sprawling, loosely constructed sonata form. The piano part predominates so greatly as to suggest a concerto in which the orchestra has been reduced to two stringed instruments; but, then, Rubinstein was a great pianist, so perhaps the emphasis is fitting. The recapitulation is one of the very rare cases in music in which the opening theme is brought back at a slower tempo than it had at the opening. The marking is *Adagio con duolo e ben sostenuto* ("Slowly, with grief, and well sustained")—yet another reminder of the work's character as an act of mourning.

The variations of the second movement are based on a folk melody first presented in the piano alone. The 19th-century Russian critic Nikolai Kashkin wrote that Tchaikovsky used this tune in recollection of a spring day when Rubinstein had sent for wine and sweets for a group of local peasants, who then entertained him and his friends with songs and dances. The variations are supposed to reflect incidents in Rubinstein's life, but they make a splendid collection of musical moments without even considering a possible program. The scoring is varied and fascinating, most of all perhaps in the fifth variation, where the strings hold the tonic note in an extended drone, while the piano, playing lightly in the upper registers, suggests a music box. Owing particularly to the unusual length and structure of the second movement, Tchaikovsky marked two optional cuts in the printed score: the entire eighth variation (a fugue) and a large chunk of the finale. The present performance is complete.

—Steven Ledbetter



summer 2006

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TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed,...which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present



BSO Archives

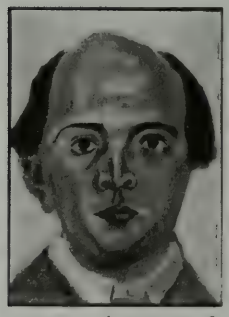
After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

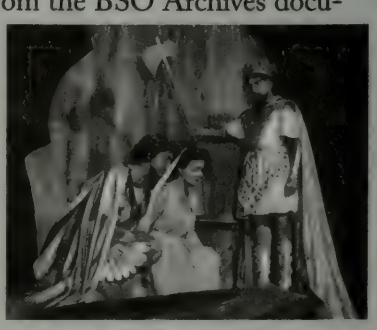
Two "Special Focus" Exhibits at the Tanglewood Visitor Center



"Schoenberg on Display": In conjunction with the BSO's two-season Beethoven/Schoenberg project, the Arnold Schoenberg Center in Austria has graciously lent the BSO a selection of dramatic photographs of Arnold Schoenberg (1874-1951). The displayed photographs—including Schoenberg's "Blue Self-Portrait" of 1910 (shown here)—represent a small portion of a much larger traveling exhibition that was curated by the composer's son and daughter, Lawrence A. Schoenberg and Nuria Schoenberg Nono, and was displayed at Symphony Hall during the 2005-06 season. The Schoenberg Center images are supplemented with materials from the BSO Archives that document BSO performances of works by Schoenberg.

* * * * *

Mozart's "Idomeneo": In recognition of the 250th anniversary of Mozart's birth, a small exhibit of photographs, programs, and other memorabilia from the BSO Archives documents the American premiere performance of Mozart's early opera *Idomeneo* given by the Opera Department of the Berkshire Music Center (now the Tanglewood Music Center) on August 4, 1947, under the direction of Boris Goldovsky. Pictured here in a photo by Howard S. Babbitt, Jr., are Berkshire Music Center students Dorothy Dawson as Idomeneo's son Idamante, Nancy Trickey as the Trojan princess Ilia, and Joseph Laderoute as Idomeneo, the king of Crete, in a scene from the opera's final act.



Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. "So long as art and culture exist there is hope for humanity." Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. Ellen Highstein was appointed Director of the Tanglewood Music Center in 1997.

The 150 young performers and composers in the TMC's Fellowship Program—advanced musicians who generally have completed all or most of their formal training—participate in an intensive program including chamber and orchestral music, opera, and art song, with a strong emphasis on music of the twentieth and twenty-first centuries. All participants receive full fellowships that underwrite tuition, room, and board. TMC Orchestra highlights this summer include a concert performance in the Koussevitzky Music Shed of Strauss's *Elektra* conducted by James Levine with a guest cast of internationally renowned singers, and three TMCO concerts in Seiji Ozawa Hall led by Bernard Haitink (the orchestra's opening concert), Stefan Asbury (with guest artist Dawn Upshaw), and Herbert Blomstedt (making his first appearance with the TMCO in the season's final concert). All TMCO concerts in Ozawa



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Saturday: 9am to 4pm
5:30pm to closing of the grounds
Sunday: noon to 6pm

HIGHWOOD GATE:
Closed during performances
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
5:30pm to closing of the grounds
Sunday: noon to 6pm
Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission



Hall also feature performances to be led by the 2006 TMC Conducting Fellows. The 2006 Festival of Contemporary Music—a five-day celebration of the music of our time—will be directed by Stefan Asbury. This year's Festival opens with a triple bill of opera, including the U.S. stage premiere of Elliott Carter's one-act comic opera *What Next?* conducted by James Levine, along with Hindemith's *Hin und Zurück* (*There and Back*; this was featured in the TMC's opening session in 1940 with Hindemith at the piano) and Stravinsky's *Mavra*. Following four chamber concerts including classic works and premieres, the Festival will close with Mark-Anthony Turnage's *Blood on the Floor*, a landmark work for chamber orchestra and jazz quartet. 2006 also sees a second collaboration between the TMC Vocal Program and Keith Lockhart and the Boston Pops Orchestra, this year performing works by Leonard Bernstein in the Shed on July 12. Besides music of Bernstein and contemporary opera, TMC singers also participate in the TMC's ongoing chamber music programs in Ozawa Hall (Sunday mornings at 10 a.m. and on Saturdays at 6 p.m. prior to BSO concerts). Other projects this summer include the intensive string quartet seminar that regularly opens the TMC season, and two new Composition Program projects: one exploring the possibilities of music written for unusual solo instruments (with performances on July 5); the other, in collaboration with Shakespeare & Company, on writing incidental music for the theater (with actors including Tina Packer, that company's director, on stage with TMC musicians in Ozawa Hall on August 9).

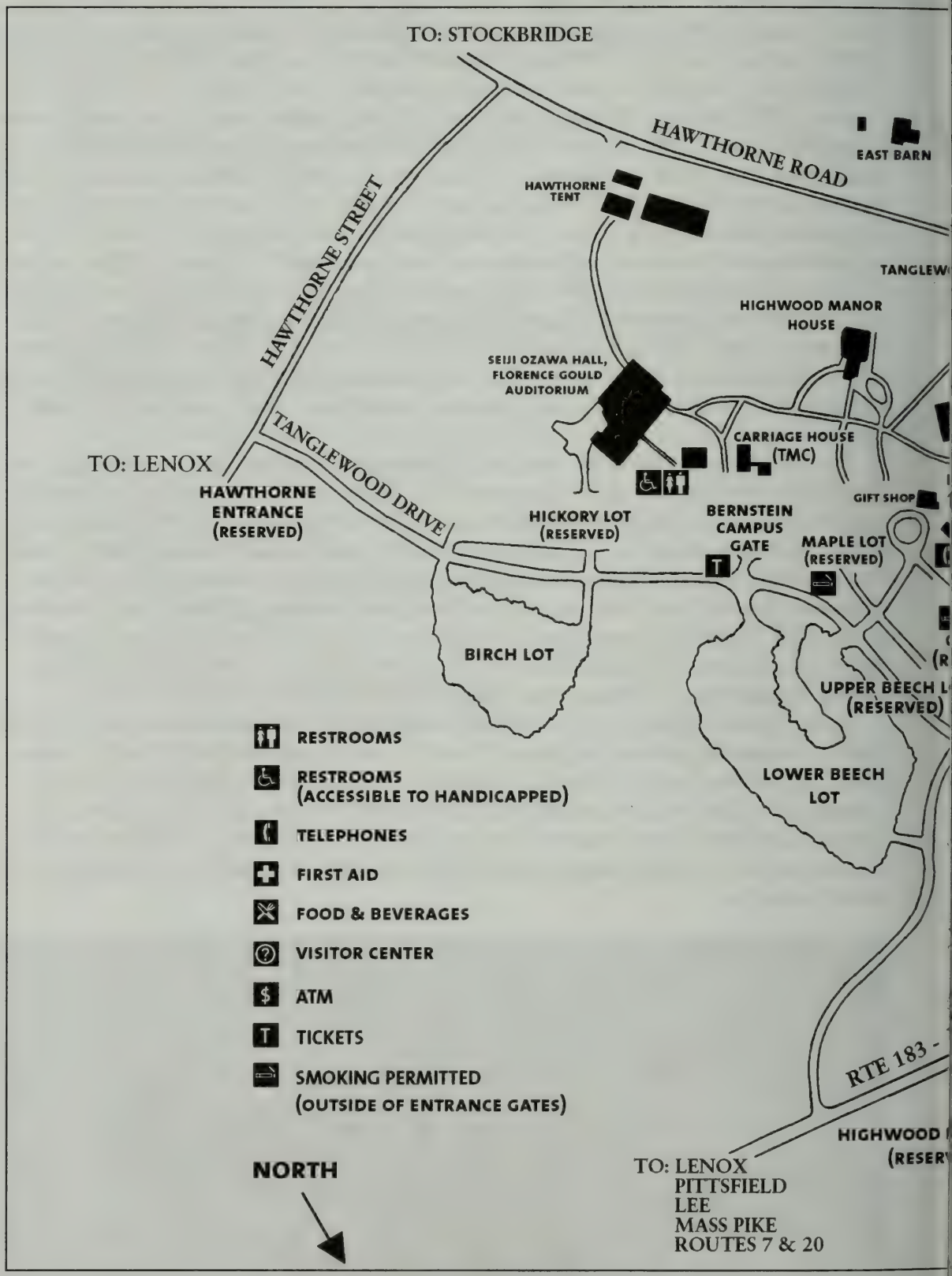
It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Seiji Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, Stephanie Blythe, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

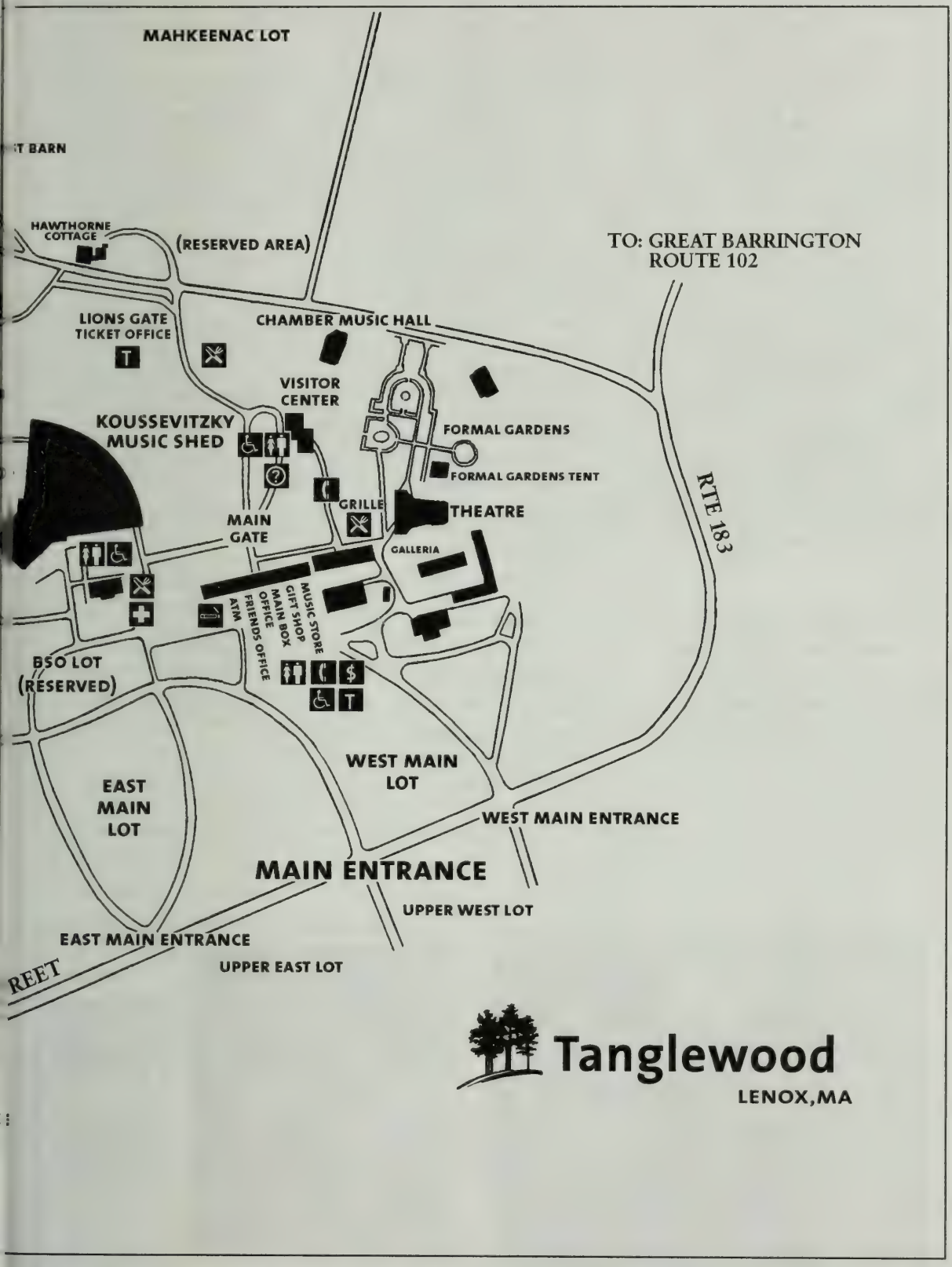
Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Walter H. Scott



BSO Music Director James Levine, who works with the TMC Fellows in classes on orchestral repertoire, Lieder, and opera, shown here with TMC Vocal Fellows in a July 2005 session devoted to Mozart's "Don Giovanni"


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HAWTHORNE TENT
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TANGLEW
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CARRIAGE HOUSE (TMC)
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GIFT SHOP
HICKORY LOT (RESERVED)
BERNSTEIN CAMPUS GATE
MAPLE LOT (RESERVED)
BIRCH LOT
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(RESERVED)
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VISITOR CENTER
ATM
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RTE 183
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(RESERV
NORTH
TO: LENOX
PITTSFIELD
LEE
MASS PIKE
ROUTES 7 & 20


MAHKEENAC LOT
T BARN
HAWTHORNE COTTAGE
(RESERVED AREA)
TO: GREAT BARRINGTON
ROUTE 102
LIONS GATE TICKET OFFICE
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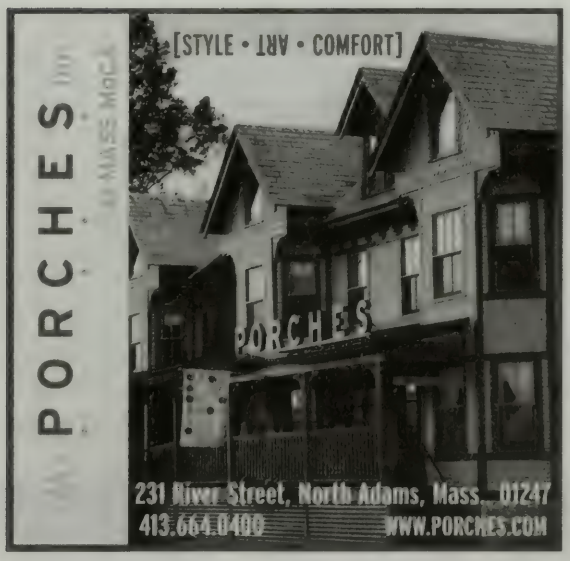
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Carol Kosakoff
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Talks & Walks
Ivan Kates
Mary Ellen Tremblay
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Tanglewood for Kids
Rita Blieberg
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Howard and Sue Arkans
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Gus Leibowitz
Opening Exercises
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Karen Methven
TOP Picnic
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Latecomers will be seated at the first convenient pause in the program.
If you must leave early, kindly do so between works or at intermission.
Please do not bring food or beverages into the Music Shed or Ozawa Hall.

PLEASE NOTE THAT THE USE OF AUDIO OR VIDEO RECORDING EQUIPMENT DURING CONCERTS AND REHEARSALS IS PROHIBITED, AND THAT VIDEO CAMERAS MAY NOT BE CARRIED INTO THE MUSIC SHED OR OZAWA HALL DURING CONCERTS OR REHEARSALS.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

FOR THE SAFETY OF YOUR FELLOW PATRONS, PLEASE NOTE THAT COOKING, OPEN FLAMES, SPORTS ACTIVITIES, BIKES, SCOOTERS, SKATEBOARDS, AND TENTS OR OTHER STRUCTURES ARE PROHIBITED FROM THE TANGLEWOOD GROUNDS, AND THAT BALL PLAYING IS NOT PERMITTED ON THE SHED LAWN AT ANY TIME WHEN THE GROUNDS ARE OPEN FOR A SHED CONCERT.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

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TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200. Tickets can also be ordered online at www.bso.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

THE BSO's WEB SITE at **www.bso.org** provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, parking facilities are located at the Main Gate and at Ozawa Hall. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located throughout the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts. Meals to go may be ordered several days in advance at www.bso.org.

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LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten. LAWN TICKETS FOR ALL BSO AND POPS CONCERTS IN THE SHED MAY BE UPGRADED AT THE BOX OFFICE, subject to availability, for the difference in the price paid for the original lawn ticket and the price of the seat inside the Shed.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates. KIDS' CORNER, where children accompanied by adults may take part in musical and arts and crafts activities supervised by BSO staff, is available during the Saturday-morning Open Rehearsals and beginning at 12 noon before Sunday-afternoon concerts. Further information about Kids' Corner is available at the Visitor Center.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $17 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are available only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon until twenty minutes after the concert on Sunday, with additional hours Friday and Saturday evenings from 5:30 p.m. until twenty minutes after the concerts on these evenings, as well as during concert intermissions. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

JAMES LEVINE


Koichi Miura

James Levine became Music Director of the Boston Symphony Orchestra in the fall of 2004, having been named Music Director Designate in October 2001. He is the orchestra's fourteenth music director since the BSO's founding in 1881 and the first American-born conductor to hold that position. Highlights of Maestro Levine's 2005-06 subscription season included a season-opening all-French program celebrating the BSO's longstanding tradition of performing the French orchestral repertoire; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; BSO 125th-anniversary commissions from Elliott Carter, Jonathan Dawe, and Peter Lieberson; five of eleven programs (divided between 2005-06 and 2006-07) juxtaposing works by Beethoven and Schoenberg; and an appearance as conductor and pianist with the Boston Symphony Chamber Players. Highlights of his 2006-07 BSO programs (three of which again go to Carnegie Hall) include an American-themed Opening Night program featuring Renée Fleming in Barber's *Knoxville: Summer of 1915* and Sir James Galway in Bolcom's *Lyric Concerto* for flute and orchestra; the conclusion of the two-season Beethoven/Schoenberg project, including concert performances of Beethoven's *Fidelio* and Schoenberg's *Moses und Aron*; Bartók's *Bluebeard's Castle* and Berlioz's *La Damnation de Faust*; BSO 125th-anniversary commissions from Gunther Schuller and Charles Wuorinen; and music of Haydn, Mozart, Schumann, Brahms, and Ravel. Last summer at Tanglewood, Mr. Levine led concerts with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra, and worked with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Highlights of his 2006 Tanglewood season include Beethoven's Ninth Symphony, Schoenberg's *Gurrelieder*, concert performances of Mozart's *Don Giovanni* (part of a BSO all-Mozart weekend marking the 250th anniversary of the composer's birth) and Strauss's *Elektra* (the latter with the Tanglewood Music Center Orchestra), and the American stage premiere (also with TMC forces) of Elliott Carter's opera *What Next?* Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-five years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. In 2006-07 Maestro Levine will lead new Met productions of Puccini's *Madama Butterfly* (a special Opening Night performance), Puccini's *Il trittico*, and Gluck's *Orfeo ed Euridice*; revivals of Mozart's *Idomeneo* and *Die Zauberflöte*, Verdi's *Don Carlo*, and Wagner's *Die Meistersinger von Nürnberg*; and three concerts each at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philhar-

monic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

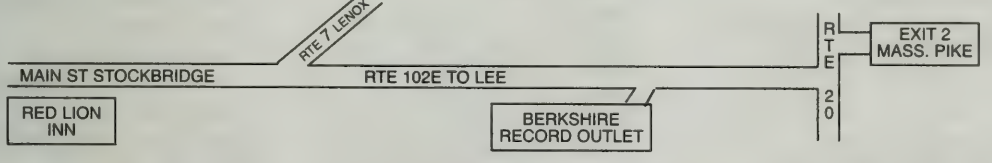
Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.

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LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

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Joseph McGauley
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Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr
*Polina Sedukh
*Glen Cherry
*Jason Horowitz
§Gerald Elias

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter
*Marvin Moon

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

* *Participating in a system of rotated seating*
° *On leave*
‡ *On sabbatical leave*
§ *Substitute player*

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair
§Kevin Owen

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair, endowed in perpetuity in 1984
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity
J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair
§Richard Flanagan

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

Personnel Managers
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A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 125th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many

concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. His historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor; in the summer of 2002, at the completion of his tenure, he was named Music Director Laureate. Besides maintaining the orchestra's reputation worldwide, Ozawa reaffirmed the BSO's commitment to new music through the commissioning of many new works (including commissions marking the BSO's centennial in 1981 and the TMC's fiftieth anniversary in 1990), played an active role at the Tanglewood Music Center, and further expanded the BSO's recording activities. In 1995 he and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Named Conductor Emeritus in 2004, Mr. Haitink has led the BSO in Boston, New York, at Tanglewood, and on tour in Europe, and has also recorded with the orchestra.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004. His wide-ranging programs balance great orchestral, operatic, and choral classics with equally significant music of the 20th and 21st centuries, including newly commissioned works from such important American composers as Milton Babbitt, Elliott Carter, John Harbison, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. He also appears as pianist with the Boston Symphony Chamber Players, conducts the Tanglewood Music Center Orchestra, and works with the TMC Fellows in classes devoted to orchestral repertoire, Lieder, and opera.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.



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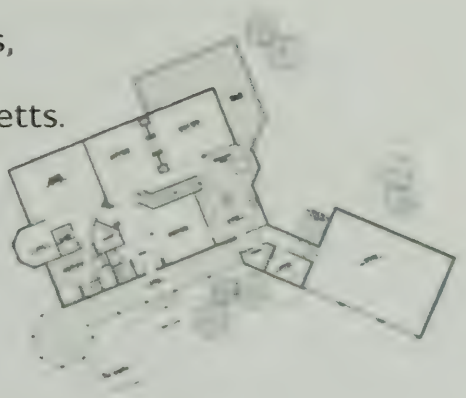
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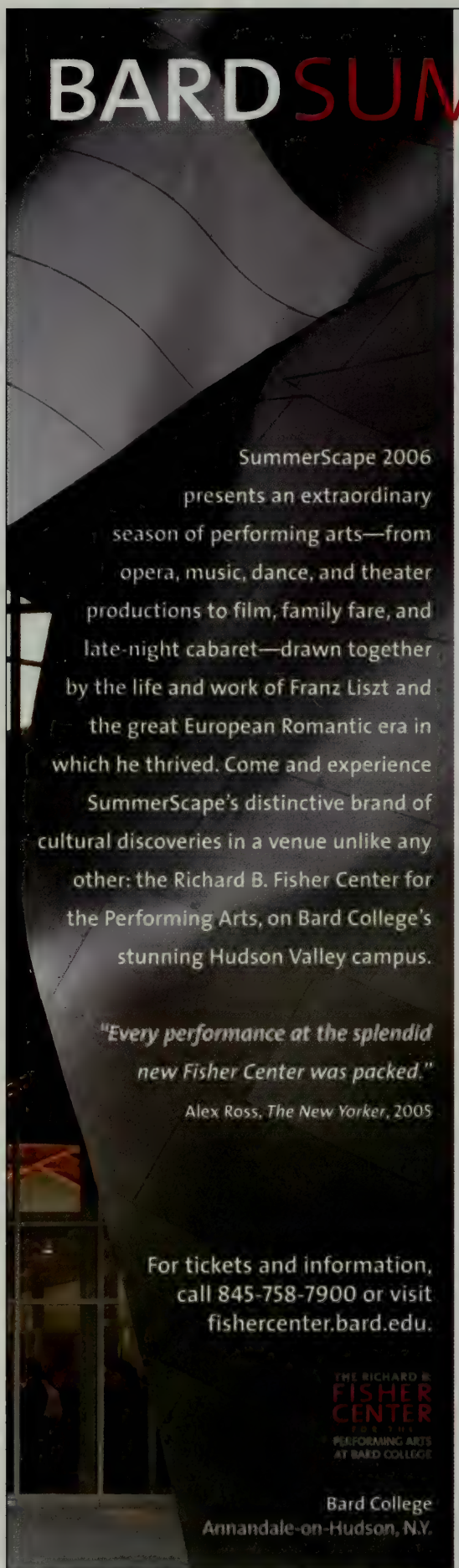
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OPERA

Genoveva

July 28, 30, August 2, 4, 5

An opera by Robert Schumann
The American Symphony Orchestra
Conducted by Leon Botstein
Directed by Kasper Bech Holten

Three operettas by Jacques Offenbach

Les deux aveugles • *L'Ile de Tulipatan* • *Ba-ta-clan*
August 3, 4, 5, 6, 9, 10, 11, 12

Conducted by James Bagwell
Directed by Ken Roht

THEATER

Camille

July 6, 7 ,8, 9, 13, 14, 15, 16

Adapted by Neil Bartlett
After *La Dame aux camellias* by Alexandre Dumas *fils*
Directed by Kate Whoriskey

DANCE

Donna Uchizono Dance Company

June 29, 30, July 1

New works, including a commission and a premiere featuring dancers Mikhail Baryshnikov, Hristoula Harkakas, and Jodi Melnick

BARD MUSIC FESTIVAL

Seventeenth season

Liszt and His World

August 11–13, 18–20

Two weekends of concerts and other events bring the musical world of composer Franz Liszt vividly to life

SPECIAL EVENTS

Spiegeltent

June 29 – July 30

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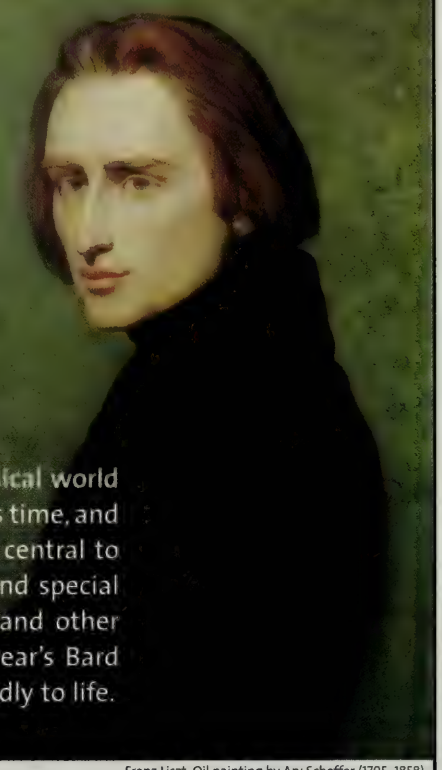
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SEVENTEENTH ANNUAL BARD MUSIC FESTIVAL

Liszt
AND HIS WORLD

August 11–13 and
August 18–20, 2006

The Bard Music Festival's 17th season explores the musical world of Franz Liszt (1811–86), the greatest piano virtuoso of his time, and a composer whose life, career, and achievements were central to 19th-century Romanticism. Through concerts, panels, and special events in Bard's Frank Gehry–designed Fisher Center and other venues on Bard's scenic Hudson Valley campus, this year's Bard Music Festival promises to bring Liszt and his world vividly to life.



Franz Liszt. Oil painting by Ary Scheffer (1795–1858).

WEEKEND ONE

AUGUST 11–13, 2006

ART, SPECTACLE, AND THE PUBLIC

FRIDAY, AUGUST 11

PROGRAM ONE
LISZT: MIRROR OF THE 19TH CENTURY
Works by Liszt

SATURDAY, AUGUST 12

PROGRAM TWO
THE YOUNG LISZT: FROM VIENNA TO PARIS
Works by Liszt, Beethoven, Schubert, Hummel, Field, Czerny, Moscheles, Chopin, Wieck, Alkan, Henselt

SPECIAL EVENT
THE PIANO AND THE 19TH CENTURY
Performance with Commentary

PROGRAM THREE
POLITICS, PAINTING, THEATER, AND POETRY
Works by Liszt, Ernst, Raff
American Symphony Orchestra
Leon Botstein, conductor

SUNDAY, AUGUST 13

PROGRAM FOUR
VIRTUOSITY BLOW OUT
Works by Liszt, Meyerbeer, Thalberg, Ernst, Tausig, Popper, Menter

PROGRAM FIVE
VIRTUOSITY TRANSFIGURED: IN THE SHADOW OF PAGANINI
Works by Liszt, Schumann, Brahms, Paganini

PROGRAM SIX
GRAND OPERA BEFORE WAGNER
Excerpts from operas by Auber, Meyerbeer, Bellini, Rossini, Halévy, Donizetti
American Symphony Orchestra
Leon Botstein, conductor

WEEKEND TWO

AUGUST 18–20, 2006

FAITH AND POLITICS

FRIDAY, AUGUST 18

PROGRAM SEVEN
LISZT AND NATIONAL ASPIRATIONS
Works by Liszt, Schumann, Chopin, Smetana, Grieg, Musorgsky, MacDowell, Sgambati

SATURDAY, AUGUST 19

PROGRAM EIGHT
THE "GYPSIES," THE HUNGARIANS, AND THE EXOTIC IN MUSIC
Works by Liszt, Haydn, Schubert, Brahms, Mosonyi, Rózsavölgyi

PROGRAM NINE
BETWEEN TWO SCHOOLS: LISZT AND THE CHAMBER MUSIC TRADITION
Works by Liszt, Raff, Volkmann, Cornelius, Franz, Rubinstein

PROGRAM TEN
CHRIST AND FAUST
Works by Liszt and Berlioz
American Symphony Orchestra
Leon Botstein, conductor

SUNDAY, AUGUST 20

PROGRAM ELEVEN
LATE LISZT: SPIRITUALITY AND EXPERIMENTATION
Works by Liszt, Bruckner, Saint-Saëns, Franck, Busoni, Debussy, Wagner

PROGRAM TWELVE
LISZT AND WAGNER
Works by Liszt and Wagner
American Symphony Orchestra
Leon Botstein, conductor

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Prelude Concert of Friday, July 7, at 6 (Ozawa Hall) 9
Members of the Boston Symphony Orchestra; Rikuya Terashima, piano
MUSIC OF MOZART/TERASHIMA, RAVEL, AND FRANÇAIX

Boston Symphony concert of Friday, July 7, at 8:30 17
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Bernard Haitink conducting; Emanuel Ax, piano
MUSIC OF RAVEL, MOZART, DEBUSSY, AND RAVEL

Boston Symphony concert of Sunday, July 9, at 2:30 47
Bernard Haitink conducting; Joshua Bell, violin
MUSIC OF SIBELIUS AND MAHLER



THIS WEEK'S ANNOTATORS

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

Steven Ledbetter, program annotator of the Boston Symphony Orchestra from 1979 to 1998, now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three volumes of his program notes.

Jan Swafford, an award-winning composer and author, teaches at Tufts University and The Boston Conservatory. His books include *Charles Ives: A Life With Music*; *The Vintage Guide to Classical Music*, and *Johannes Brahms: A Biography*, and he is currently working on a biography of Beethoven.



SATURDAY-MORNING OPEN REHEARSAL SPEAKERS

July 8, 22; August 5, 19 — Marc Mandel, BSO Director of Program Publications
July 15, 29; August 12, 26 — Robert Kirzinger, BSO Publications Associate

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A Note From the Host

College graduation time, time for pretentious speeches about leadership, the future of society, blah blah blah, but what I care about is delight, which is ever in short supply and which is the only good reason to do a radio show. If you can delight yourself, then go on doing it, bless your heart, and if you can't, then find another line of work, bub, like maybe park cars or man the scullery or drive a bus.

Delight. You learn about this as the father of an eight-year-old girl. It's the happy time of life. Intense pleasure. My kid has her problems to deal with but she has the gift

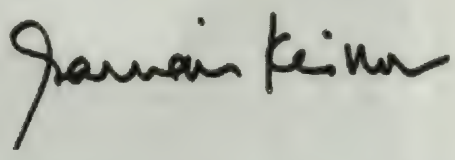
of utter delight. She gets on a swing and pumps and goes way up until her head is in the branches of the apple tree and she achieves that weightlessness where terror and happiness meet, which is religion, and she is delighted. A plate of pasta delights her and horses and trains and stories and the sight of her classmates in the hall on school mornings. The boys next door. Cats. A swimming pool. She pulls on her little green goggles and dives in and paddles away, her arms curved nice and high. She loves to stand in choir on Sunday morning in a white choir robe and open her mouth and sing hallelujahs to the Lord.

Radio is a kid medium where we do all of the above, and where you can have Boy Scouts playing pingpong at Camp Piscacadawadaquoddymoggin as giant pterodactyls roam the earth and crazed dolphins take over a nuclear sub and fire warheads at incoming meteoroids as an orangutan sits in a hot tub singing "I Want To Hold Your Hand"



in his dreamy primate voice. You can sing Hank Williams and follow it with Chopin and a commercial for ketchup. You can talk at great length about your aunt's tomatoes, a hybrid of three strains, Crimson Defender and Pride of the Prairie and Scarlett O'Hara, and how good they tasted warm from the vine on a summer afternoon, and you know that a trucker on the Interstate in Wyoming and a lady in Westport, Connecticut, and a man tuned to the Internet in Tokyo are all listening and tasting those tomatoes along with you.

Americans come in all colors and sizes and political persuasions, but the pursuit of delight is part of what we're about. We say: leave agonized introspection to the Swedes and elegant cynicism to the French and Weltschmerz to the Germans, and let's see if we can't solve some of our problems by having more fun. The graduation speakers talk about the importance of communication in building a better international community. I say, to hell with it, let's dance and sing and tell jokes and eat tomatoes.





A Lake Wobegon Philosophy

1. Do unto others as you would have them do unto you. Do this before they do unto you what you don't want them to do. Shame them with goodness. Kill them with kindness. Cut their throats with courtesy.

2. The way to do something is to do it. Persevere. If you want to become the Tallest Boy In The Sixth Grade, stick around, keep at it, and the prize will be yours.

3. Try not to talk about the relationship. And don't refer to it as a relationship. Either it's a friendship or a romance or an illicit affair or you're related.

4. The rules for marriage are the same as the rules for a life raft. No sudden moves. Don't crowd the other person. Keep all thoughts of disaster to yourself. Almost any marriage can be helped simply by having more fun. If necessary, try taking your clothes off.

5. Put a big dish by the door, next to an electric outlet, and when you come home, put your car keys and your billfold in the dish and plug your mobile phone into the outlet to recharge. Keep your extra pairs of glasses in the bowl too. In the time you'll save not looking for these things every day, you'll be able to write *War and Peace*. Or the Mass in B minor.

6. All tragedy is misunderstood comedy. God is a great humorist who is working with a rather slow audience. Lighten up. Whatever you must do, do it wholeheartedly, joyfully. As you get older, you'll learn how to fake this.

7. The secret of writing is rewriting. The secret of living is to see your mistakes and learn how to either correct them or conceal them.

8. It's nice to dream, but the urge to perform is not in itself an indication of talent.

9. You can't live life all at once so take it one day at a time, and if you need drama, read Dickens. The lust for world domination does not make for the good life. The urge to be No. 1 is a bad urge. Charisma is an illusion and brilliance depends on who's writing the test. Go for the bronze.

10. Life is short and it's getting shorter. On the other hand, never buy cheap shoes.





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2006 Tanglewood

SEIJI OZAWA HALL

Prelude Concert

Friday, July 7, at 6

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

FENWICK SMITH, flute
KEISUKE WAKAO, oboe
THOMAS MARTIN, clarinet
RICHARD RANTI, bassoon
DANIEL KATZEN, horn

RIKUYA TERASHIMA, piano

This summer's Friday-evening Prelude Concerts mark the 250th anniversary of Mozart's birth with performances of his music throughout the summer.

MOZART — Two duets, "Bei Männern, welche Liebe fühlen" and "Pa-pa-pa-pa-" from the Singspiel *The Magic Flute*, K.620, arranged for clarinet, bassoon, and piano by Rikuya Terashima

TERASHIMA — *The Sound of the Flute of Peace*, for oboe, clarinet, bassoon, and piano, on the quintet "Hm, hm, hm!... Der Arme kann von Strafe sagen" from Mozart's *The Magic Flute*

RAVEL — *Le Tombeau de Couperin*, arranged for piano and wind quintet by David Walter

Prelude
Forlane
Menuet
Rigaudon

FRANÇAIX — *L'Heure du Berger* for piano and wind quintet

I. Les Vieux Beaux
II. Pin-Up Girls
III. Les Petits nerveux

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Notes

Wolfgang Amadè Mozart (1756-91) wrote *The Magic Flute* on a libretto of Emanuel Schikaneder, working on the piece from March until July in his final year, 1791, and completing some last details as late as September 28, just two days before the premiere. It was first performed at the Theater auf der Wieden in Vienna on September 30, 1791, a little more than two months before Mozart's death. *The Magic Flute* is a German-language *Singspiel* with spoken dialogue and sung solo and ensemble numbers. The two heroes are the noble Tamino and the comical bird-catcher Papageno; their female counterparts are Pamina and Papagena, respectively. All are caught in a larger conflict between the Queen of the Night (Pamina's mother) and the Priest of the Sun, Sarastro.

Finding Pamina in Sarastro's palace in Act I, Papageno tells her that Tamino, who has fallen in love with her just from seeing her portrait, is on his way to her. Papageno laments that he himself has no one to care for, and he and Pamina sing the duet "Bei männern, welche Liebe fühlen" ("To men who are in love") extolling the higher purpose of man and woman in love. Coming near the end of the opera, "Pa- pa- pa- pa- Papageno" is Papageno and Papagena's delighted song when the two have finally come together after earlier complications and misunderstandings.

* * * * *

Rikuya Terashima (b.1964) attended the Tokyo National University of Fine Arts and Music, graduating from the master course in 1992. Active in Europe and Japan, Terashima has collaborated with many major artists as pianist, composer, and arranger in concerts, theatrical venues, and on recordings. He has written for both western and Japanese instruments, and frequently combines these two traditions in a single work. Among his major compositions are the operas *Futari* and *The Life of Galileo*; a concerto for shakuhachi, koto, and orchestra; *Foreign Scenery* for oboe, shamisen, and percussion; *A Continent, a Peninsula, Islands* for ancient Japanese instruments, and a setting of Psalm 40 for chorus.

Rikuya Terashima has provided the following notes about his *The Sound of the Flute of Peace*, which is based on music from Mozart's *The Magic Flute*:

> In the first act of the opera *The Magic Flute* by W.A. Mozart, Prince Tamino goes to the castle of Sarastro at the command of the Queen of the Night to search for her daughter, Princess Pamina, held prisoner by Sarastro. He takes with him the Magic




Tanglewood



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Flute, which brings peace and happiness for all people.

This piece is a paraphrase of the quintet scene ["*Hm, hm, hm!...Der Arme kann von Strafe sagen*"] in which the Queen of the Night's Three Ladies present the Magic Flute to Tamino, with the bird-catcher Papageno (his mouth sealed closed by the Ladies) nearby. The title, *A Sound of the Flute of Peace*, reflects the composer's hope that music may pacify a world currently filled by war. The first half of the piece is an arrangement of the quintet; in the second half are variations based on the quintet's coda. In one of the variations, a chaconne (a movement with a repeating bass line), I quote the Passacaglia from the Piano Trio No. 2 of Dmitri Shostakovich. 2006 is a memorial year for both Mozart (his 250th anniversary) and Shostakovich (his 100th).

* * * * *

Maurice Ravel (1875-1937) was the consummate piano composer, although he is better known to a wide audience for his brilliantly and imaginatively scored orchestral music. Influenced by Debussy, he is usually aligned with the musical Impressionism of which Debussy was the creator, but throughout Ravel's music we find an interest in the abstract, purely musical ideas of Classical and Baroque models.

Ravel's piano music reflects both sides of his aesthetic concern. In works like *Jeux d'eau* ("Play of water") and the suites *Miroirs* and *Gaspard de la nuit*, Ravel paints tone-pictures with piano textures every bit as imaginative and varied as those of his instrumental scores. On the other hand are the abstract genre pieces, such as the Sonatine and a number of works based on dance forms, including the *Pavane pour une infante défunte* and the suite of *Valses nobles et sentimentales*. The present piece, *Le Tombeau de Couperin*, expands the genre piece to the level of the Baroque suite.

In spring 1914 Ravel had transcribed a Forlane (a dance form found in the typical French Baroque suite) from François Couperin's *Concert royal*. This engagement with the Baroque master touched off Ravel's homage, which he began in 1914 but didn't finish until 1917 because of a stint in a non-combatant role in World War I (a voluntary choice—Ravel was thirty-nine, in addition to being physically small and weak). In the interim the piece went from being an *homage* to Couperin, or as Ravel put it, to 18th-century French music as a whole, and gained further gravity as a memorial to seven of Ravel's friends who had died in the war. The movements of the original *Tombeau* are Prelude, Fugue, Forlane, Rigaudon, Menuet, and Toccata. Each is dedicated to a different deceased friend, with the exception of the Rigaudon, which is inscribed to the brothers Pierre and Pascal Gaudin.

The pianist Marguerite Long (the wife of the dedicatee of the Toccata) gave the suite's first performance in 1919; that same year, Ravel chose four of the six movements for orchestration, leaving out the non-dance movements Fugue and Toccata. The version that we hear tonight is by David Walter, who made it for the Quintette Moragués, of which he is the oboist. Walter arranged the same four movements orchestrated by Ravel.

* * * * *

Jean Françaix (1912-97) was a precociously gifted musician whose parents were themselves professional musicians and music teachers. He was born in Le Mans, France, where his father was director of the Le Mans Conservatoire, and was immersed in a musical environment from an early age. His parents were encouraged by Ravel to foster the youngster's gifts, and while still young he began studies with Nadia Boulanger, the famous pedagogue. Françaix became a scintillating performer as solo pianist and accompanist, and a prolific composer, writing stage works including several operas and ballets, a few film scores, numerous orchestra works and concertos, a wide range of chamber pieces, and both choral and solo vocal works. His style was more or less a French neoclassicism,

often using modern techniques within a firmly tonal context.

Although Françaix was more or less a generation younger than Poulenc, Milhaud, and Honegger, his approach to music shares with the "Les Six" composers a certain irreverence and irony as well as a penchant for the entertaining and the brilliant. In the tradition of Ravel, he was an outstanding and imaginative orchestrator. One of his best-known accomplishments was his orchestration of Poulenc's *L'Histoire de Babar* at the composer's request.

L'Heure de berger ("The Shepherd's Hour") exists in two arrangements by the composer: the present one for piano and winds, and another for piano with string quintet. (There is also a nonet version, arranged by Friedrich Wanek.) The title is a figure of speech, referring to the hour of the lover's tryst, or more broadly "when the time is ripe." The piece, which was actually written for a Parisian restaurant to be used as background music, is an illustration in three movements of three kinds of French country people. The first, "Les Vieux beaux" ("The beautiful aged") uses glissandi in the winds over sprightly rhythms to evoke something slightly awry. A quicker middle section is full of staccato chromatic scales. The second movement, "Pin-Up Girls," is languid, featuring a virtuosic solo turn for the clarinet. "Les Petits nerveux" is meant to depict different characteristics of "nervous young men."

—Robert Kirzinger

ARTISTS

Flutist **Fenwick Smith** has been contributing to the musical life of Boston for more than thirty years. In 1975 he joined the New England Woodwind Quintet and the contemporary-music ensemble Boston Musica Viva. He has performed on Baroque flute with Boston's leading early-music ensembles and has been a member of the Boston Chamber Music Society since 1984. He often includes chamber music on his annual Jordan Hall recitals, which after twenty-nine seasons are a prominent feature of Boston's concert calendar. Since joining the BSO as second flute in 1978, Mr. Smith has spent five of those years as acting assistant principal flute. As a concerto soloist he has introduced to Boston audiences Lukas Foss's *Renaissance Concerto* and the flute concertos of John Harbison and Christopher Rouse. His wide-ranging discography includes premiere recordings of works by Cage, Copland, Dahl, Foote, Gaubert, Ginastera, Harbison, Koechlin, Pinkham, Rorem, Reinecke, Schulhoff, and Schoenberg. A faculty member at the Tanglewood Music Center and the New England Conservatory, he was the 2001 recipient of NEC's Laurence Lesser Award for Excellence in Teaching.

Keisuke Wakao joined the Boston Symphony Orchestra as assistant principal oboe in the fall of 1990, having previously been a member of the New World Symphony since its inaugural season. A native of Tokyo, he received his performance diploma from the Manhattan School of Music, where he served on the faculty following his graduation in 1987. He performed with the New Japan Philharmonic under Seiji Ozawa in 1985 and made his concerto debut with the Tokyo Symphony Orchestra under Kazuyoshi Akiyama in the summer of 1989. Since that time he has made numerous solo appearances, including performances with the Boston Pops Orchestra under John Williams and the Tokyo City Philharmonic Orchestra. In 1994 he was invited to participate in the chamber music division of the Spoleto Festival in Italy. He made his Tokyo recital debut in September 1997 and performed with pianist Christoph Eschenbach in a recital at Sapporo's Pacific Festival in July 1998. At the Manhattan School, Mr. Wakao studied with Joseph Robinson, principal oboist of the New York Philharmonic, with whom he gave a joint recital in Tokyo in 1984. While a Fellow at the Tanglewood Music Center in 1984 and 1987 he studied with Alfred Genovese and Ralph Gomberg. A finalist in the 1988 Lucarelli International Oboe Competition at Carnegie Hall, Mr. Wakao started the Keisuke Wakao Oboe Camp in Tokyo in 1988 and is currently on the faculty of the New England Conservatory of Music.

Thomas Martin served as principal clarinet of the Alabama Symphony Orchestra before joining the Boston Symphony in the fall of 1984. Born in Oshkosh, Wisconsin, Mr. Martin graduated from the Eastman School of Music, where he was a student of Stanley Hasty and Peter Hadcock. He participated in master classes with Guy Deplus of the Paris Conservatory. Mr. Martin performs frequently as a recitalist and chamber musician and has been heard on "Morning Pro Musica" on WGBH radio. He has appeared in the Chamber Prelude series at Symphony Hall, on the Friday Preludes at Tanglewood, at the Longy School of Music, and at the Gardner Museum.

Associate principal bassoonist **Richard Ranti** joined the Boston Symphony Orchestra at the start of the 1989-90 season; he is also principal bassoonist of the Boston Pops Orchestra. Born in Montreal, Mr. Ranti started bassoon at age ten, studying with Sidney Rosenberg and David Carroll. After graduating from Interlochen Arts Academy, he studied with Sol Schoenbach at the Curtis Institute of Music. At nineteen he won the second bassoon position in the Philadelphia Orchestra; he spent six years with that orchestra, the last as acting associate principal. A 1982 Fellow at the Tanglewood Music Center, Mr. Ranti has also participated in the Spoleto and Marlboro festivals. He won second prize in the 1982 Toulon International Bassoon Competition and is the recipient of two Canada Council grants. Mr. Ranti can be heard frequently in Boston-area chamber performances with groups such as the Walden Chamber Players, with whom he has recorded an album of bassoon and string music. He is on the faculty of both the New England Conservatory and Boston University School for the Arts.

Daniel Katzen is second horn of the Boston Symphony Orchestra. A faculty member at the Boston University School for the Arts and the New England Conservatory of Music, he has given recitals in Chicago, Los Angeles, at Carnegie Recital Hall in New York, and at Jordan Hall in Boston, where he made his solo recital debut in 1984. He has been soloist with the BSO, the Boston Pops Orchestra, the New England Conservatory Orchestra, and the North Shore Philharmonic. Before joining the BSO at the start of the 1979 Pops season, Mr. Katzen was fourth horn with the San Diego Symphony and second horn with the Grant Park Symphony in Chicago. Born in Rochester, New York, he began playing the piano at two and cello at nine. Two years later he took up the horn at the Eastman School of Music Preparatory Department with Milan Yancich. After graduating with honors, Mr. Katzen attended Indiana University School of Music, where his teachers were Michael Höltzel and Philip Farkas; the course of study included a year at the Mozarteum Academy in Salzburg, Austria. He did postgraduate work at Northwestern University, where he studied with Dale Clevenger.

In addition to his activities as a composer, **Rikuya Terashima** has a flourishing career as a pianist and arranger. His transcriptions for piano include a popular two-piano version of Prokofiev's *Classical* Symphony, which has been performed by Yefim Bronfman and Martha Argerich, among others. He has regularly taken part in performances of the opera company Konnyakuza, and organized a highly acclaimed series of concerts devoted to Erik Satie, "Metamorphosis of Tradition," to accompany an exhibition in the Centre Georges Pompidou in Paris. Among his numerous CD recordings is a release of his work entitled "Continent Island Peninsula: Works of Rikuya Terashima."

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30 p.m. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55 p.m.), as a courtesy to those patrons who are still seeking seats.

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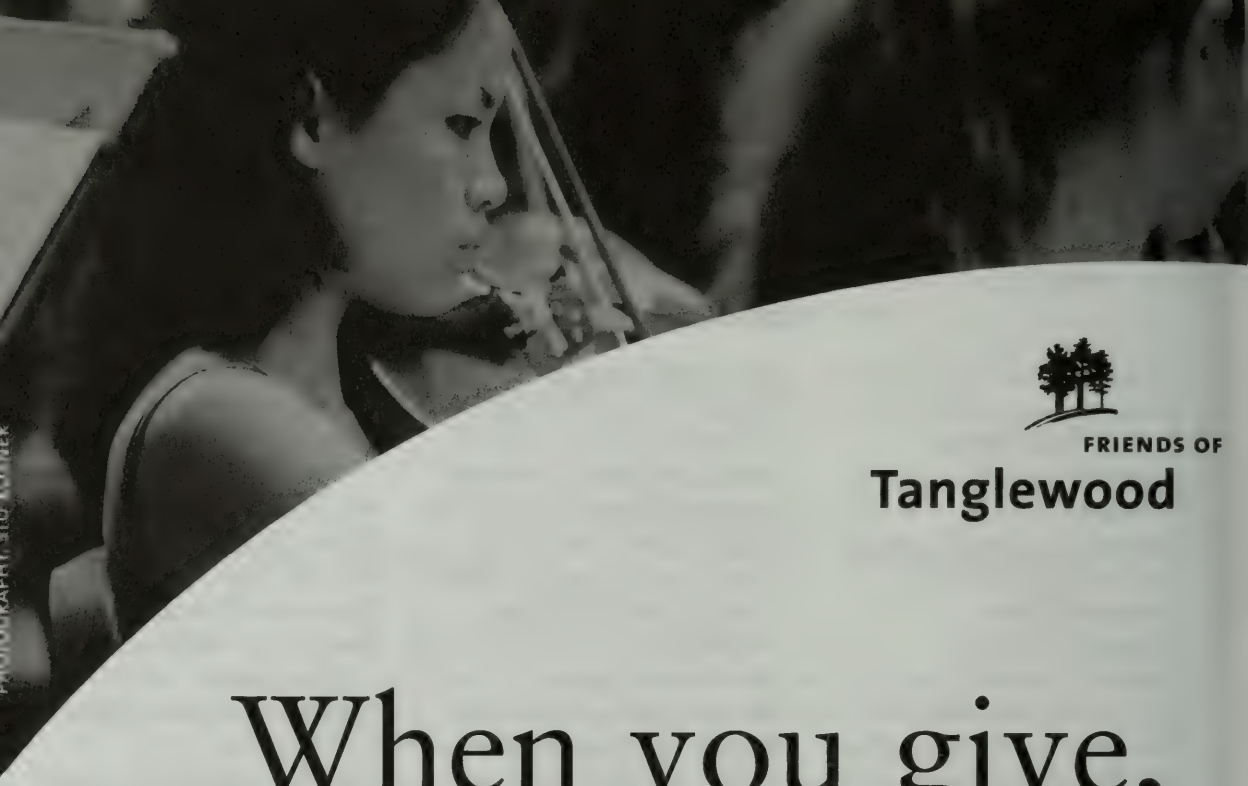
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ben marcato—Allegro ma non tanto—
Prestissimo

Text and translation begin on page 26.

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JOHN RELYEA, bass-baritone
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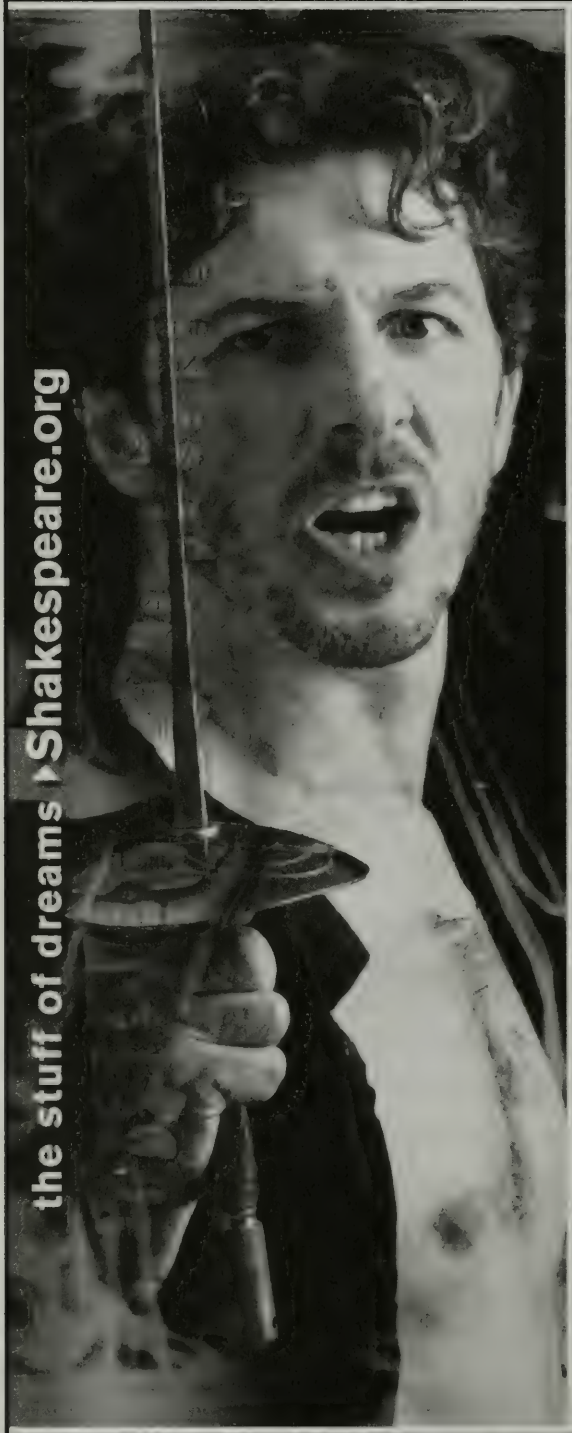
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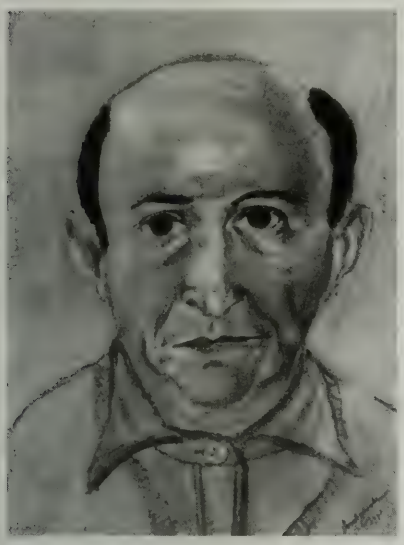
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NOTES ON THE PROGRAM

Arnold Schoenberg (1874-1951)
Chamber Symphony No. 1, Opus 9B (version for full orchestra)

First performance: (original version for chamber orchestra) February 8, 1907, Vienna, Rosé Quartet with members of the Vienna Philharmonic; (version for full orchestra) December 1935, Los Angeles, Schoenberg, cond. *First BSO performance*: (original chamber version) December 1947, Eleazar de Carvalho cond.; (full orchestra version) November 1950, Charles Munch cond. *First Tanglewood performance*: (original chamber version) August 1947, students of the Berkshire Music Center, de Carvalho cond.; (first BSO performance at Tanglewood) July 11, 1971, Bruno Maderna cond. *Most recent Tanglewood performance*: (original chamber version) August 26, 2001, members of the Israel Philharmomic, Zubin Mehta cond. *The present performance is the first at Tanglewood of the version for full orchestra.*

When Schoenberg completed the Chamber Symphony No. 1 in 1906, he told his friends: "Now I have established my style. Now I know how I have to compose." He quickly realized this was not true: as he put it, he was "not destined" to continue in this post-Romantic manner. Looking back, he saw that the Chamber Symphony was only a way station—but an important one—on the road toward his goal, which was to master what he described as "a style of concision and brevity in which every technical or structural necessity was carried out without unnecessary extension, in which every single unit is supposed to be functional." Within a few years, Schoenberg was composing an astoundingly dense, non-repetitive, richly detailed new music: the Stefan George song cycle *Das Buch der hängende Gärten* (*The Book of the Hanging Gardens*); Three Pieces for Piano, Opus 11; Five Pieces for Orchestra, Opus 16; and the one-character opera *Erwartung* (*Expectation*), all completed in 1909, had gone far away from the luxuriant Romanticism of the earlier *Verklärte Nacht* and *Gurre-lieder*. Something that did not change was Schoenberg's artistic personality and his temperament. From *Verklärte Nacht* to the last scores, passion is a constant, and the most immediate and ultimately overwhelming impression the Chamber Symphony No. 1 makes is that of urgent, ardent, even wild utterance.



Self-portrait of Schoenberg, 1931, colored pencil and water-color on paper

The Chamber Symphony is in one movement. It is also in five movements. Schoenberg uses a formal device that had served him well in *Pelleas und Melisande* and the String Quartet No. 1: he combines the traditional four-movement plan—sonata allegro, scherzo, slow movement, finale—with that of a single sonata movement. Sections I, III, and V are characterized sharply enough to encourage you to hear five distinct movements; at the same time, their mutual connectedness is so clear that the symphony's master plan as a single sonata movement with extended interludes on either side of the development is also readily audible.

The Chamber Symphony opens with a great pile-up of notes that coalesce into a luscious five-note chord, which resolves ever so suavely into a chord of F major. As soon as the very fast main tempo begins, Schoenberg has the horn rush impetuously up the steep slope of fourths from D below middle C to the F at the top of the treble staff. After the horn call, the cello plays an energetic, upward-rushing theme easily recognized by

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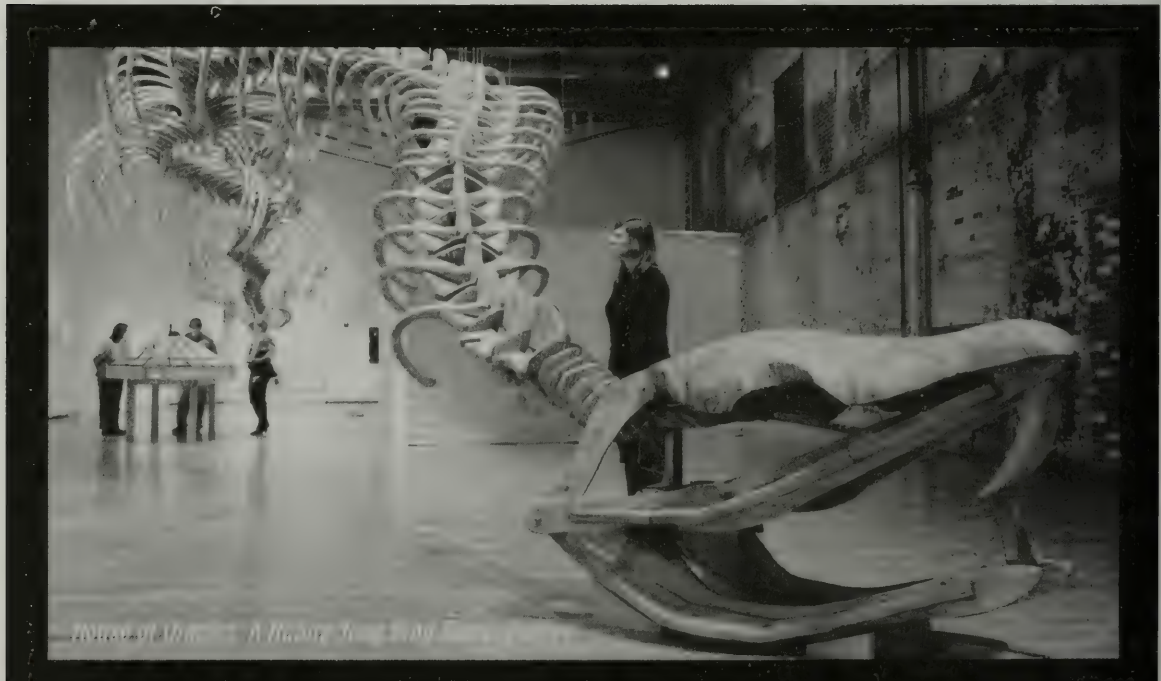
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its persistent triplets as well as by its Debussyan whole-tone steps. This moves forward to an intense climax, which is followed by a new melody for violin and horn in a broad, singing style. The first movement presents a series of fervent, spirited, and variegated themes in rapid succession. The return of the energetic cello theme becomes a transition to the scherzo. The scherzo itself is even faster than the first movement; the ghostly Trio takes about twenty seconds. In the symphony's main development section, the themes of the first movement are reconsidered, recombined, and recostumed with captivating energy.

Rising fourths introduce the slow movement, but now they take on the form of incorporeal double-bass harmonics, delicate six-note woodwind chords, weightless clarinet arpeggios, a dreamy melody for the first violin, all *pianissimo*. The music that ensues is a feast of lyric inspiration. The finale recapitulates and sometimes further transforms earlier themes with great freedom in their order of appearance. The rising fourths and the excited theme from the beginning of the first movement return in the coda. The close, with exultant horns and emphatic assertions of E major against the chromatic current, is joyously exuberant.

A postscript about Schoenberg's full-orchestra version of the Chamber Symphony No. 1: it eliminates any problems of balance in the original. Because the strings are not anxious about being audible and therefore not tempted to force, the transcription does away with what Stravinsky, not altogether unjustly, called the neurasthenic sound in the chamber version. The big-band scoring also shows how Janus-faced a work Opus 9 is. To a large degree because of its novel—and still novel—scoring, the chamber ensemble draws the listener's attention to everything that is forward-looking and "modern" in the music. The magnificent and easy sound of Opus 9B gets us to listen in the opposite direction, and perhaps we then hear for the first time how much the opening comes from the same family as Strauss's *Don Juan* or how much Mahler there is in the slow movement. Opus 9B is a handsome piece of (barely) post-Romantic orchestral music, and it is both surprising and a pity that so few conductors play it.

—Michael Steinberg

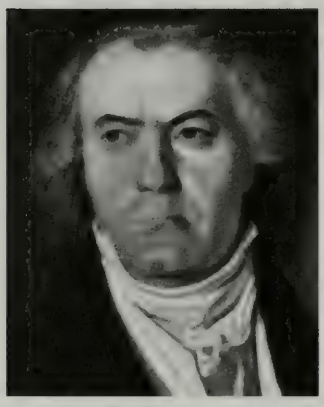
Ludwig van Beethoven (1770-1827)
Symphony No. 9 in D minor, Opus 125

First performance: May 7, 1824, Kärntnerthor Theater, Vienna, with the deaf composer on stage beating time, but Michael Umlauf cond.; Henriette Sontag, Karoline Unger, Anton Haitzinger, and Joseph Seipelt, soloists. *First BSO performances*: March 1882, Georg Henschel cond.; Mrs. Humphrey Allen, Mary H. How, Charles R. Adams, and V. Cirillo, soloists. *First Tanglewood performance*: August 4, 1938, to inaugurate the Music Shed, Serge Koussevitzky cond.; Jeannette Vreeland, Anna Kaskas, Paul Althouse, and Norman Cordon, soloists; Cecilia Society chorus, Arthur Fiedler cond. *Most recent Tanglewood performance*: August 28, 2005, Marek Janowski cond.; Hillevi Martinpelto, Susan Platts, Kurt Streit, Alastair Miles, soloists; Tanglewood Festival Chorus, John Oliver, cond.

Beethoven's Ninth Symphony in D minor is one of the most beloved and influential of symphonic works, and one of the most enigmatic. Partly it thrives in legends: the unprecedented introduction of voices into a symphony, singing Schiller's "Ode to Joy"; the Vienna premiere in 1824, when the deaf composer could not hear the frenzied ovations behind him; the mystical beginning, like matter coalescing out of the void, that would be echoed time and again by later composers—Brahms, Bruckner, Mahler. Above all there is the choral theme of the last movement, one of the most familiar tunes in the world.

On the face of it, that in his last years Beethoven would compose a paean to joy is almost unimaginable. As early as 1802, when he faced the certainty that he was going deaf, he cried in the "Heiligenstadt Testament": "For so long now the heartfelt echo of true joy has been a stranger to me!" Through the next twenty years before he took up the Ninth, he lived with painful and humiliating illness. The long struggle to become legal guardian of his nephew, and the horrendous muddle of their relationship, brought him to the edge of madness.

The idea of setting Schiller's Ode to music was actually not a conception of Beethoven's melancholy last decade. The poem, written in 1785 and embodying the revolutionary fervor of that era, is a kind of exalted drinking song, to be declaimed among comrades with glasses literally or figuratively raised. Schiller's utopian verses were the young Beethoven's music of revolt; it appears that in his early twenties he had already set them to music.



In old age we often return to our youth and its dreams. In 1822, when Vienna had become a police state with spies everywhere, Beethoven received a commission for a symphony from the Philharmonic Society of London. He had already been sketching ideas; now he decided to make Schiller's fire-drunk hymn to friendship, marriage, freedom, and universal brotherhood the finale of the symphony. Into the first three movements he carefully wove foreshadowings of the "Joy" theme, so in the finale it would be unveiled like a revelation.

The dramatic progress of the Ninth is usually described as "darkness to light." Scholar Maynard Solomon refines that idea into "an extended metaphor of a quest for Elysium." But it's a strange darkness and a surprising journey.

The first movement begins with whispering string tremolos, as if coalescing out of




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silence. Soon the music bursts into figures monumental and declamatory, and at the same time gnarled and searching. The gestures are decisive, even heroic, but the harmony is a restless flux that rarely settles into a proper D minor, or anything else. What kind of hero is rootless and uncertain? The recapitulation (the place where the opening theme returns) appears not in the original D minor but in a strange D major that erupts out of calm like a scream, sounding not triumphant but somehow frightening. As coda there's a funeral march over an ominous chromatic bass line. Beethoven had written funeral marches before, one the second movement of the *Eroica* Symphony. There we can imagine who died: the hero, or soldiers in battle. Who died in the first movement of the Ninth?

After that tragic coda comes the Dionysian whirlwind of the scherzo, one of Beethoven's most electrifying and crowd-pleasing movements, also one of his most complex. Largely it is manic counterpoint dancing through dazzling changes of key, punctuated by timpani blasts. In the middle comes an astonishing Trio: a little wisp of folksong like you'd whistle on a summer day, growing through mounting repetitions into something hypnotic and monumental. So the second movement is made of complexity counterpoised by almost childlike simplicity—a familiar pattern of Beethoven's late music.

Then comes one of those singing, time-stopping Adagios that also mark his last period. It is alternating variations on two long-breathed, major-key themes. The variations of the first theme are liquid, meandering, like trailing your hand in water beside a drifting boat. There are moments of yearning, little dance turns, everything unfolding in an atmosphere of uncanny beauty.

The choral finale is easy to outline, hard to explain. Scholars have never quite agreed on its formal model, though it clearly involves a series of variations on the "Joy" theme. But why does this celebration of joy open with a dissonant shriek that Richard Wagner called the "terror fanfare," shattering the tranquility of the slow movement? Then the basses enter in a quasi-recitative, as if from an oratorio but wordless. We begin to hear recollections of the previous movements, each rebuffed in turn by the basses: opening of the first movement... no, not that despair; second movement... no, too frivolous; third movement... nice, the basses sigh, but no, too sweet. (Beethoven originally sketched a singer declaiming words to that effect, but he decided to leave the ideas suggested rather than spelled out.)

This, then: the ingenuous little Joy theme is played by the basses unaccompanied, sounding rather like somebody (say, the composer) quietly humming to himself. The theme picks up lovely flowing accompaniments, begins to vary. Then, out of nowhere, back to the terror fanfare. Now in response a real singer steps up to sing a real recitative: "Oh friends, not these sounds! Rather let's strike up something more agreeable and joyful."

Soon the chorus is crying "*Freude!*"—"Joy!"—and the piece is off, exalting joy as the god-engendered daughter of Elysium, under whose influence love could flourish, humanity unite in peace. The variations unfold with their startling contrasts. We hear towering choral proclamations of the theme. We hear a grunting, lurching military march heroic in context ("Joyfully, like a hero toward victory") but light unto satiric in tone, in a style the Viennese called "Turkish." That resolves inexplicably into an exalted double fugue. We hear a kind of Credo reminiscent of Gregorian chant ("Be embraced, you millions! Here's a kiss for all the world!"). In a spine-tingling interlude we are exhorted to fall on our knees and contemplate the Godhead ("Seek him beyond the stars"), followed by another double fugue. The coda is boundless jubilation, again hailing the daughter of Elysium.

So the finale's episodes are learned, childlike, ecclesiastical, sublime, Turkish. In his

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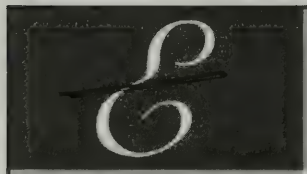
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quest for universality, is Beethoven embracing the ridiculous alongside the sublime? Is he signifying that the world he's embracing includes the elevated and the popular, West and East? Does the unsettled opening movement imply a rejection of the heroic voice that dominated his middle years, making way for another path?

In a work so elusive and kaleidoscopic, a number of perspectives suggest themselves. One is seeing the Ninth in light of its sister work, the *Missa Solemnis*. At the end of Beethoven's Mass the chorus is declaiming "*Dona nobis pacem*," the concluding prayer for peace, when the music is interrupted by the drums and trumpets of war. Just before the choir sings its last entreaty, the drums are still rolling in the distance. The Mass ends, then, with an unanswered prayer.

Beethoven's answer to that prayer is the Ninth Symphony, where hope and peace are not demanded of the heavens. Once when a composer showed Beethoven a work on which he had written "Finished with the help of God," Beethoven wrote under it: "Man, help yourself!" In the Ninth he directs our gaze upward to the divine, but ultimately returns it to ourselves. Through Schiller's exalted drinking song, Beethoven proclaims that the gods have given us joy so we can find Elysium on earth, as brothers and sisters, husbands and wives.

In the end, though, the symphony presents us as many questions as answers, and its vision of utopia is proclaimed, not attained. What can be said with some certainly is that its position in the world is probably what Beethoven wanted it to be. In an unprecedented way for a composer, he stepped into history with a great ceremonial work that doesn't simply preach a sermon about freedom and brotherhood, but aspires to help bring them to pass. Partly because of its enigmas, so many ideologies have claimed the music for their own; over two centuries Communists, Christians, Nazis, and humanists have joined in the chorus. Leonard Bernstein conducted the Ninth at the celebration of the fall of the Berlin Wall, and what else would do the job? Now the Joy theme is the anthem of the European Union, a symbol of nations joining together. If you're looking for the universal, here it is.

One final perspective. The symphony emerges from a whispering mist to fateful proclamations. The finale's Joy theme, prefigured in bits and pieces from the beginning, is almost constructed before our ears, hummed through, then composed and recomposed and decomposed. Which is to say, the Ninth is also music about music, about its own emerging, about its composer composing. And for what? "Be embraced, you millions! This kiss for all the world!" run the telling lines in the finale, in which Beethoven erected a movement of monumental scope on a humble little tune that anybody can sing, and probably half the world knows.

The Ninth Symphony, forming and dissolving before our ears in its beauty and terror and simplicity and complexity, is itself Beethoven's embrace for the millions, from East to West, high to low, naive to sophisticated. When the bass soloist speaks the first words in the finale, an invitation to sing for joy, the words come from Beethoven, not Schiller. It's the composer talking to everybody, to history. There's something singularly moving about that moment when Beethoven greets us person to person, with glass raised, and hails us as friends.

—Jan Swafford

Text and translation begin on the next page.

Text to the finale of Beethoven's Ninth Symphony, based on Schiller's ode, "To Joy"

O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere anstimmen,
Und freudenvollere.

—*Beethoven*

O friends, not these tones;
Rather, let us tune our voices

In more pleasant and more joyful song.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.
Your magic once again unites
That which Fashion sternly parted.
All men are made brothers
Where your gentle wings abide.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja—wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

He who has won in that great gamble
Of being friend unto a friend,
He who has found a goodly woman,
Let him add his jubilation too!
Yes—he who can call even one soul
On earth his own!
And he who never has, let him steal
Weeping from this company.

Freude trinken alle Wesen
An den Brüsten der Natur,
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod,

All creatures drink of Joy
At Nature's breasts.
All good, all evil souls
Follow in her rose-strewn wake.
She gave us kisses and vines,
And a friend who has proved faithful even in death.

Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Lust was given to the Serpent,
And the Cherub stands before God.

Froh wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig wie ein Held zum Siegen.

As joyously as His suns fly
Across the glorious landscape of the heavens,
Brothers, follow your appointed course,
Gladly, like a hero to the conquest.

Freude, schöner Götterfunken,
Tochter aus Elysium,

Joy, beauteous, godly spark,
Daughter of Elysium,



Wir betreten feuertrunken, Himmlische, dein Heiligtum. Deine Zauber binden wieder, Was die Mode streng geteilt, Alle Menschen werden Brüder, Wo dein sanfter Flügel weilt.	Drunk with fire, O Heavenly One, We come unto your sacred shrine. Your magic once again unites That which Fashion sternly parted. All men are made brothers Where your gentle wings abide.
Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt! Brüder—überm Sternenzelt Muss ein lieber Vater wohnen.	Be embraced, ye Millions! This kiss to the whole world! Brothers—beyond the canopy of the stars Surely a loving Father dwells.
Ihr stürzt nieder, Millionen? Ahnest du den Schöpfer, Welt? Such ihn überm Sternenzelt! Über Sternen muss er wohnen.	Do you fall headlong, ye Millions? Have you any sense of the Creator, World? Seek him above the canopy of the stars! Surely he dwells beyond the stars.
Freude, schöner Götterfunken, Tochter aus Elysium, Wir betreten feuertrunken, Himmlische, dein Heiligtum. Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt!	Joy, beauteous, godly spark, Daughter of Elysium, Drunk with fire, O Heavenly One, We come unto your sacred shrine. Be embraced, ye Millions! This kiss to the whole world!
Ihr stürzt nieder, Millionen? Ahnest du den Schöpfer, Welt? Such ihn überm Sternenzelt! Brüder—überm Sternenzelt Muss ein lieber Vater wohnen.	Do you fall headlong, ye Millions! Have you any sense of the Creator, World? Seek him above the canopy of the stars! Brothers—beyond the canopy of the stars Surely a loving Father dwells.
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Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt! Brüder—überm Sternenzelt Muss ein lieber Vater wohnen. Freude, schöner Götterfunken, Tochter aus Elysium! Freude, schöner Götterfunken!	Be embraced, ye Millions! This kiss to the whole world! Brothers—beyond the canopy of the stars Surely a loving Father dwells. Joy, beauteous, godly spark, Daughter of Elysium! Joy, beauteous, godly spark!

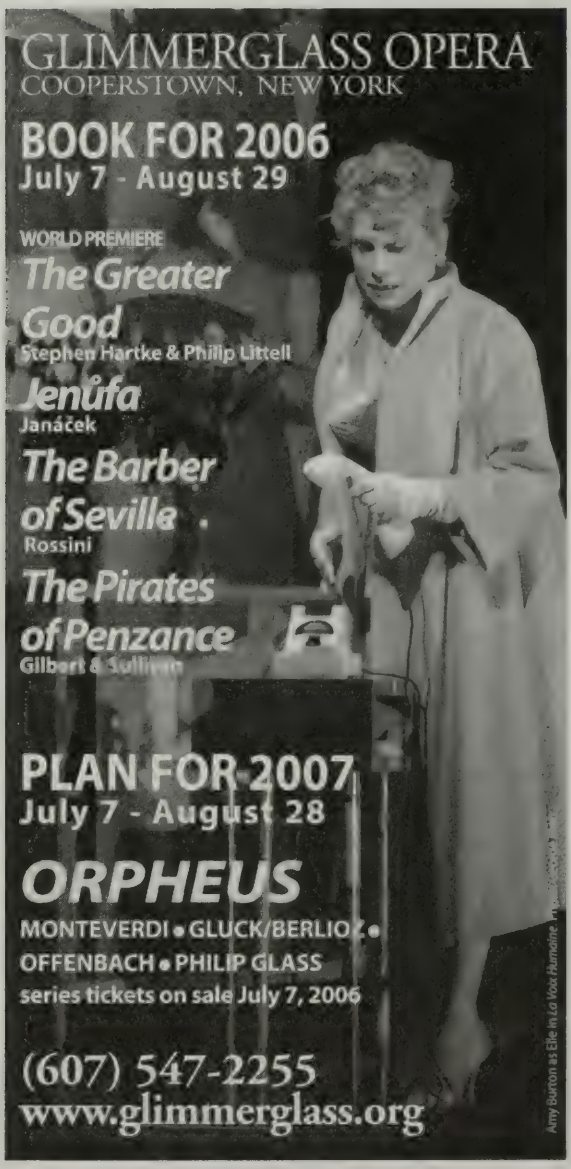
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GUEST ARTISTS

Sondra Radvanovsky



Soprano Sondra Radvanovsky has firmly established herself as one of the rising stars on the international stage today. Hailed as one the great Verdi singers of the new generation, she has been critically acclaimed for her performances as Leonora in *Il trovatore*, Violetta in *La traviata*, Hélène in *Les Vêpres siciliennes*, and Elisabetta in *Don Carlo*. Her performance as Hélène in the rarely performed *Les Vêpres siciliennes* at the Paris Opera took the opera world by storm. Ms. Radvanovsky's 2005-06 season has included performances of *Rusalka* in Bilbao and a return to the Metropolitan Opera for *Die Fledermaus*. She reprises the role of Roxanne in the rarely performed *Cyrano de Bergerac* at the Metropolitan Opera and for her debut at the Royal Opera House, Covent Garden. The season concludes with a return to the Bregenz Festival as Leonora in *Il trovatore*. Future seasons bring her to Vienna, Lyric Opera of Chicago, and, in the winter of 2007, the Canary Islands. In 2004-05 she made her debut with the Deutsche Oper Berlin in one of her signature roles, Leonora in *Il trovatore*; returned to the Metropolitan Opera as Elena in *I vespri siciliani*, Leonora in *Il trovatore*, and for the new production of *Cyrano de Bergerac* with Plácido Domingo in the title role; and returned to Houston Grand Opera as Leonora in *Il trovatore*,





the role that also served for her debut appearance at the Bregenz Festival. Her 2003-04 season included performances in Florence, Paris, Dallas, San Diego, Los Angeles, and Verona as well as recitals in New York and Palm Springs. Other recent highlights include critically acclaimed appearances in the title role of *Susannah* at Lyric Opera of Chicago and her performances (including a live Saturday-afternoon broadcast) as Donna Anna in *Don Giovanni* at the Metropolitan Opera. In earlier seasons, Ms. Radvanovsky has been featured around the globe, in New York, Bilbao, Santa Fe, Paris, Cologne, and Japan. A winner of the 1997 George London Foundation Competition, Ms. Radvanovsky also won the 1995 Metropolitan Opera National Council Auditions and received first prize in the 1995 Loren L. Zachary Society Competition. A graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, Ms. Radvanovsky also studied at the Tanglewood Music Center and the University of Cincinnati's College Conservatory of Music. She now makes her home in Toronto, Canada. Sondra Radvanovsky's only previous Boston Symphony appearances were in August 2003 at Tanglewood, as soloist in Verdi's Requiem under the direction of Rafael Frühbeck de Burgos and in that summer's season-ending performance of Beethoven's Ninth Symphony under James Conlon.

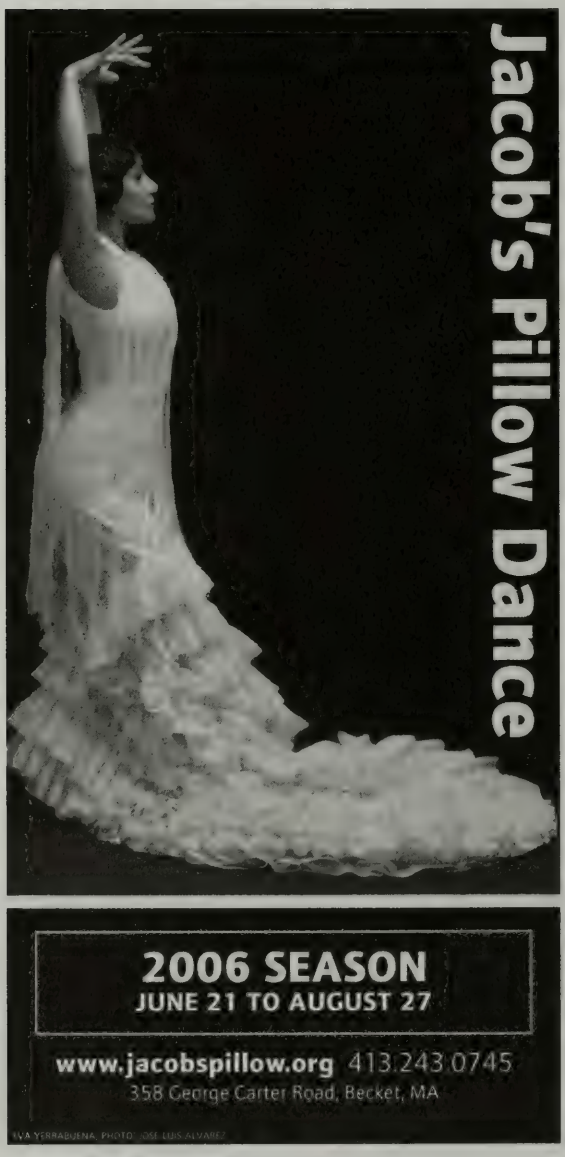
Wendy White

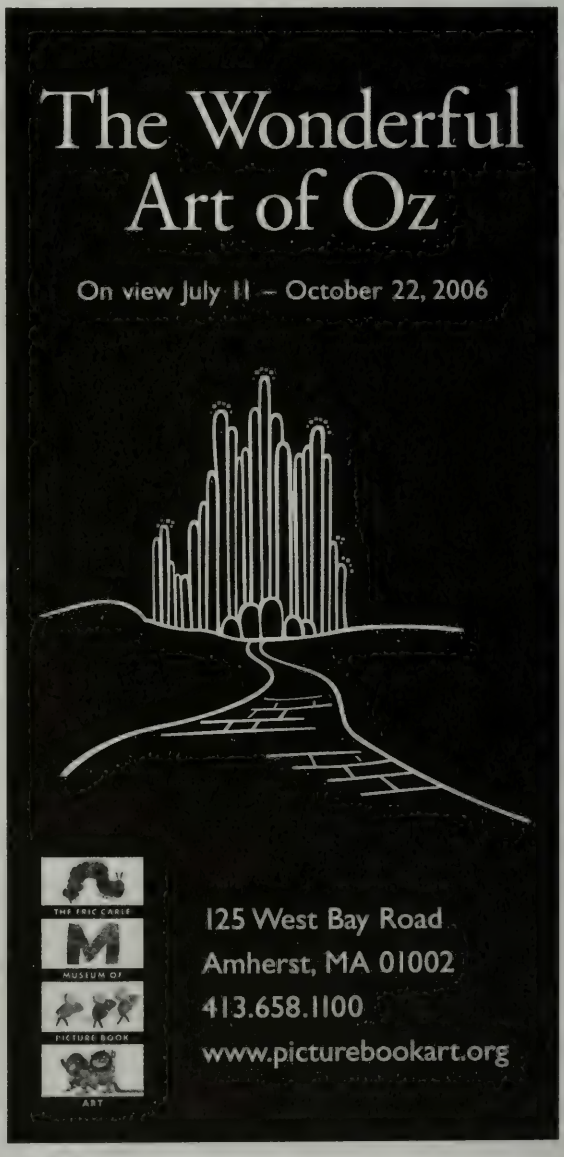


Since her Metropolitan Opera debut in Franco Zeffirelli's production of *La traviata* conducted by Carlos Kleiber, mezzo-soprano Wendy White has appeared in forty productions with the company, including a televised "Live From the Met" broadcast of *Madama Butterfly* (as Suzuki) and a new production of *Andrea Chénier* (as Bersi). She also sang Suzuki in the third act of *Madama Butterfly* in the Met performance that paid special tribute to soprano Mirella Freni. Other recent Met engagements have included the title roles in *Carmen* and *L'italiana in Algeri*, Brangäne in *Tristan und Isolde*, Anna in *Les Troyens*, Marcellina in *Le nozze di Figaro*, Margret in *Wozzeck*,



and Maddalena in *Rigoletto*. In her hometown of Chicago she has appeared at Lyric Opera as Susannah in *The Ghost of Versailles* and in *Die Zauberflöte*. She has also starred in new productions at Cincinnati Opera (*Carmen*), Washington Opera (Valencienne in *The Merry Widow*), and Houston Grand Opera (in the American premiere of Busoni's *Arlecchino*). She made her Hamburg Opera debut in Rossini's *Il barbiere di Siviglia*. Highlights of her orchestral engagements include Bernstein's *Songfest* with Seiji Ozawa and the world premiere with Leonard Slatkin and the Chicago Symphony of Ned Rorem's *Goodbye, My Fancy*. With Slatkin and the National Symphony she has sung Mahler's Symphony No. 3 and Tchaikovsky's *Pique Dame*. Ms. White was Baba the Turk in the concert version of Stravinsky's *The Rake's Progress* conducted and recorded by Robert Craft, who also chose her to record Jocasta in *Oedipus Rex* and *Requiem Canticles*; all three of those works were performed at Lincoln Center. Additional highlights include *Wozzeck* in concert with Christoph von Dohnányi and the Cleveland Orchestra in Cleveland and Carnegie Hall, and Mozart's Requiem and Rossini's *Petite Messe solennelle* with the Netherlands Radio Orchestra. Wendy White was widely known as one of Leonard Bernstein's favorite mezzo-sopranos. She made her Boston Symphony debut in August 1987 at Tanglewood in Bernstein's *Jeremiah* Symphony under his baton, and he chose her to create the leading role of Dinah in the Vienna State Opera's new production *A Quiet Place*, which was recorded for Deutsche Grammophon. After his death she appeared in tribute concerts in New York and at Tanglewood. Ms. White's recordings also include *Parsifal*, *La*





traviata, and *Luisa Miller* with James Levine, Bernstein's *Songfest* with Leonard Slatkin and the Saint Louis Symphony, and the soundtrack for the American Playhouse film "The Music of Chance," in which she sings French art songs.

Clifton Forbis



Tenor Clifton Forbis performs frequently with the Metropolitan Opera, Paris Opera, Vienna State Opera, and Teatro alla Scala. He opened his 2005-06 season as Tristan at the Opéra National de Paris under Valery Gergiev and returned to the Metropolitan Opera as the Drum Major in *Wozzeck* under James Levine. Mr. Forbis's 2005-06 season also includes excerpts from *Die Walküre* with James Conlon and the National Symphony; Beethoven's Ninth Symphony with James Levine and the Boston Symphony Orchestra in Boston and at Tanglewood (his first appearances with the BSO); the title role in *Otello* at Tokyo Opera Nomori with Seiji Ozawa, and Mahler's *Das Lied von der Erde* in Pittsburgh and Toronto. Last summer he sang Siegmund in a concert performance of *Die Walküre*, Act I, with Mr. Levine and the Tanglewood Music Center Orchestra. Mr. Forbis's 2004-05 season included performances as Andrei Khovansky in *Khovanshchina* in Florence, and his role debut as Tristan in concert with the Los Angeles Philharmonic and in a new production at the Grand Théâtre de Genève. He has sung Florestan in *Fidelio* with Atlanta Opera, Otello at La Scala, Samson in *Samson et Dalila* at the Met, and Otello at the Ravinia Festival. Other career highlights have included *Otello* with Riccardo Muti and La Scala on tour, the title role of *Oedipus Rex* with Valery Gergiev, Don José in *Carmen* at the Met, Beethoven's Ninth in Chicago and Seattle, his Minnesota Orchestra debut in a concert performance of *Fidelio*, Laca in concert performances of Janáček's *Jenůfa* with the Philadelphia Orchestra under Sir Simon Rattle, and Siegmund in *Die Walküre* with Canadian Opera. He made his Paris Opera debut as Wagner's Parsifal and his Teatro la Fenice debut as Boris in Janáček's *Kátya Kabanová*. His debut at Lyric Opera of Chicago was as Tom Buchanan in Harbison's *The Great Gatsby*. He has sung Cavaradossi in *Tosca* with numerous companies both in the United States and abroad. Mr. Forbis maintains a close relationship with the Canadian Opera Company, and appears with Vancouver Opera, Calgary Opera, and Pacific Opera Victoria in British Columbia. Concert performances have included Haydn's *Creation*, Handel's *Messiah*, Beethoven's Ninth Symphony, and Mahler's *Das Lied von der Erde*. A graduate of the Juilliard Opera Center and of Southern Methodist University, Clifton Forbis has received numerous awards, including grants from the Metropolitan Opera Guild and the Dallas Opera Guild Career Development Grant.

John Relyea



Winner of the 2003 Richard Tucker award, John Relyea has established himself as one of today's finest bass-baritones. The current season has included his debut at the Vienna State Opera as Escamillo in *Carmen* and further appearances there as Figaro in *Le nozze di Figaro*. He returned to the Metropolitan Opera as Mozart's Figaro, Garibaldo in *Rodelinda*, and Raimondo in *Lucia di Lammermoor*; to the Royal Opera House, Covent Garden, as Banquo in *Macbeth*; and to San Francisco Opera as Figaro. Since his Metropolitan Opera debut as Alidoro in *La Cenerentola*, he has appeared there as Garibaldo, Figaro, Raimondo, Masetto in *Don Giovanni*, the Night Watchman in *Die Meistersinger*, the Voice of Neptune in *Idomeneo*, Don Basilio in *Il barbiere di Siviglia*, and Colline in *La bohème*. At San Francisco Opera, where he is an alumnus of the Merola Opera Program and a former Adler Fellow, he has sung Colline, Raimondo, and Cadmus/Somnus in *Semele*. Other U.S. opera engagements have included Santa Fe Opera and Seattle Opera as the Four Villains in *Tales of Hoffmann*. In Europe he has appeared as Colline, Cadmus/Somnus, and Raimondo at the Royal Opera, Covent Garden; Escamillo at the Paris Opera; Alidoro and Figaro at Munich State Opera; and in concert versions at the Edinburgh Festival of *Oedipe*, *Bluebeard's Castle*, and *Tristan und Isolde* (in the latter as King

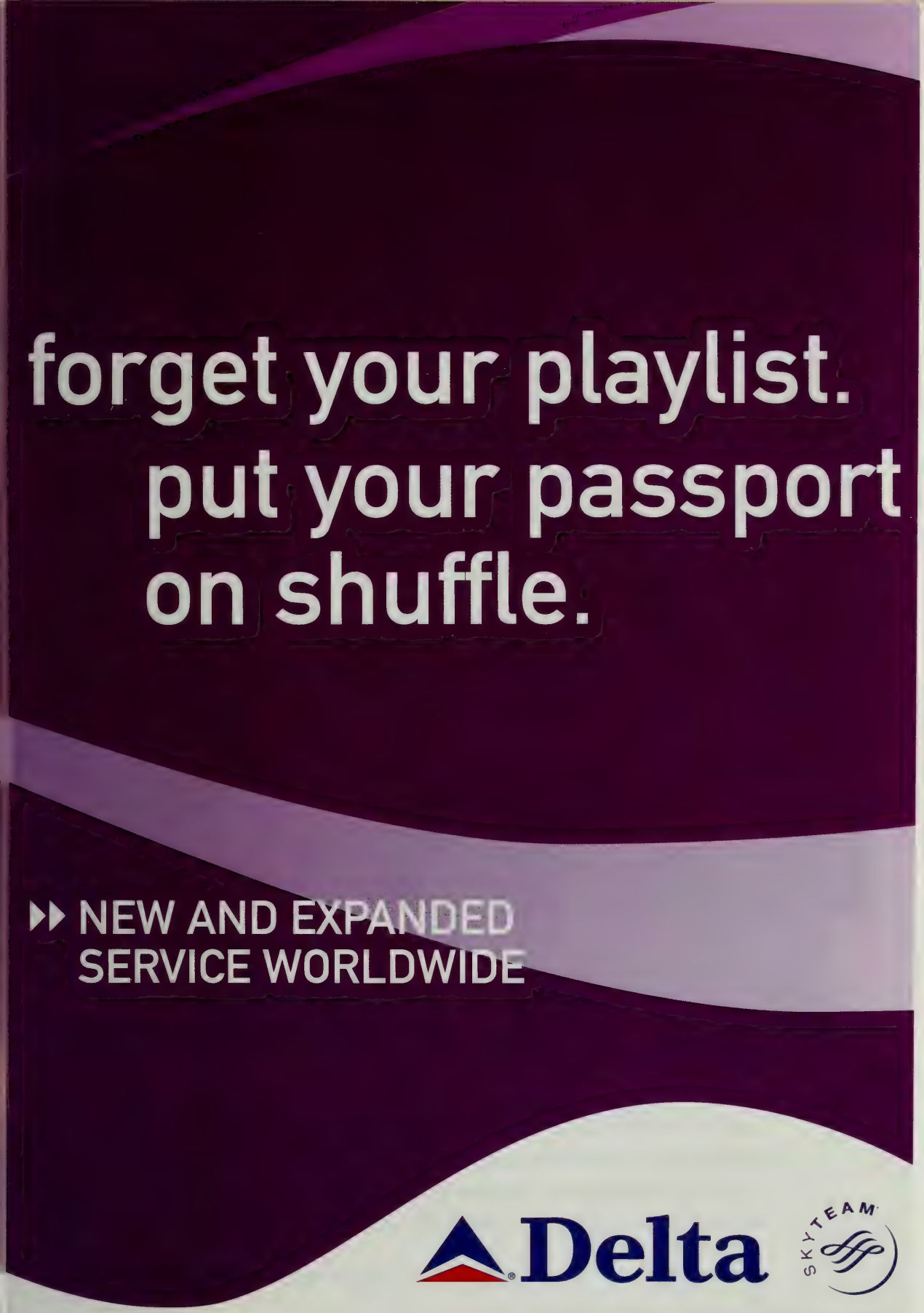
Marke). Concert appearances this season include the Berlin Philharmonic (including a televised New Year's Eve performance), the New York Philharmonic, and the Atlanta Symphony. Besides his many appearances with orchestras throughout America, he has also appeared with the Israel Philharmonic, London Symphony, the Monnaie Orchestra in Brussels, the Swedish Radio Symphony, Scottish Chamber Orchestra, the City of Birmingham Symphony Orchestra, and the Philharmonia Orchestra. Festival appearances have brought him to Tanglewood, the Salzburg Festival, the Edinburgh Festival, and the BBC Proms. He has been presented in recital at Weill Hall in New York City, the Wigmore Hall in London, the Edinburgh Festival, the University Musical Society in Ann Arbor, the Ravinia Festival, and the University of Chicago Presents series. John Relyea made his BSO debut at Tanglewood in 1999 in Mozart's Great C minor Mass. He returned to Tanglewood for Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic in August 2001, made his BSO subscription series debut as soloist in Mozart's Requiem in January 2002, and has since sung with the orchestra as soloist in Verdi's Requiem, Walton's *Belshazzar's Feast*, and Mahler's Symphony No. 8 (the latter under James Levine in October 2004 during Maestro Levine's inaugural season as BSO music director and then at Tanglewood in July 2005).

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus celebrated its thirty-fifth anniversary in the summer of 2005. This summer at Tanglewood the chorus performs with BSO Music Director James Levine in Beethoven's Ninth Symphony, Schoenberg's *Gurrelieder*, Mozart's *Don Giovanni*, and Mozart's Requiem, all with the Boston Symphony Orchestra; in Strauss's *Elektra* with Maestro Levine and the Tanglewood Music Center Orchestra; and in Mahler's Symphony No. 2, *Resurrection*, with the BSO and Music Director Laureate Seiji Ozawa. The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the Boston Symphony Orchestra in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. It can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall and performed its debut program at Jordan Hall at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

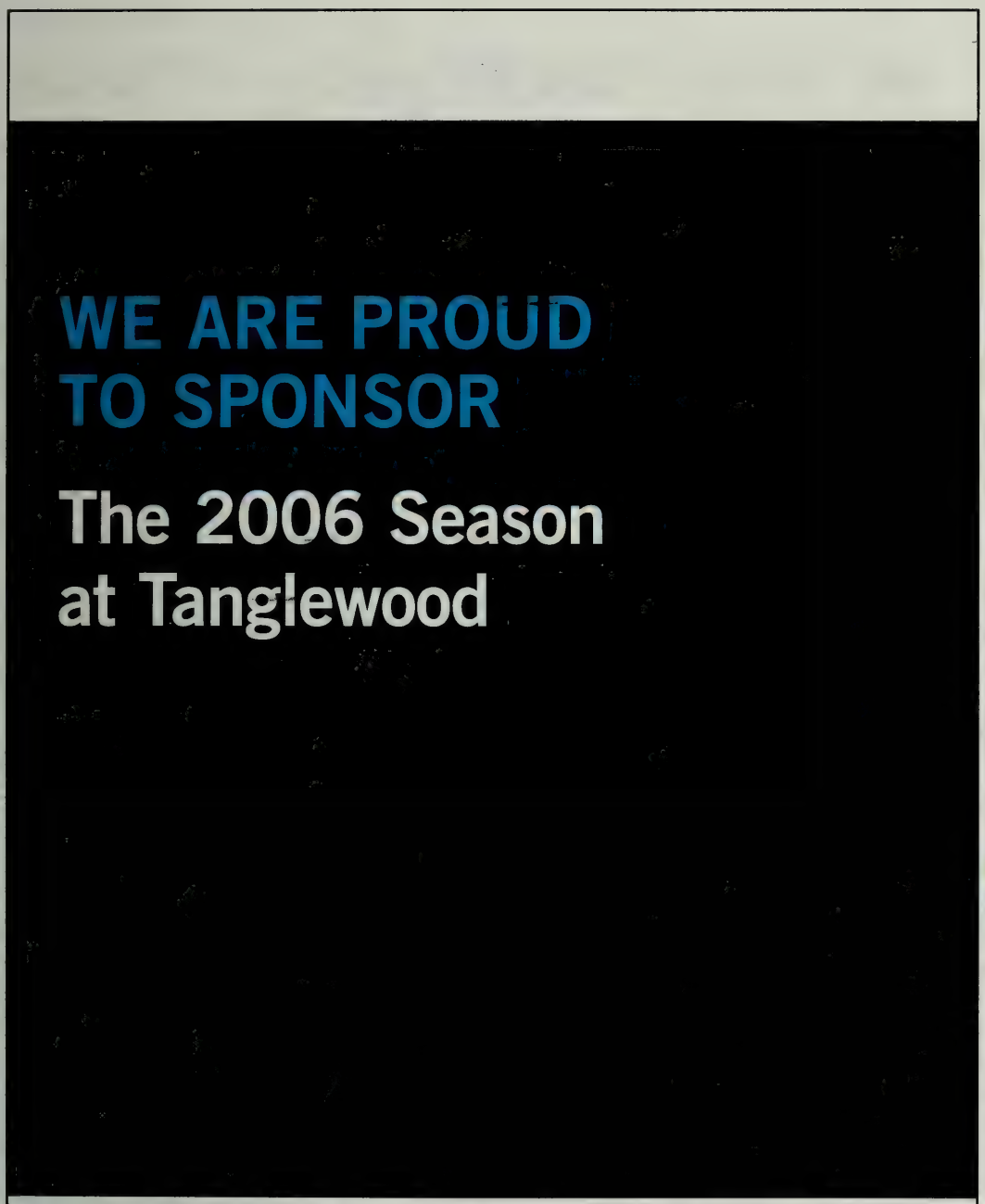

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Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus celebrated its 35th anniversary last summer. In the following list, * denotes TFC membership of 25 years or more.

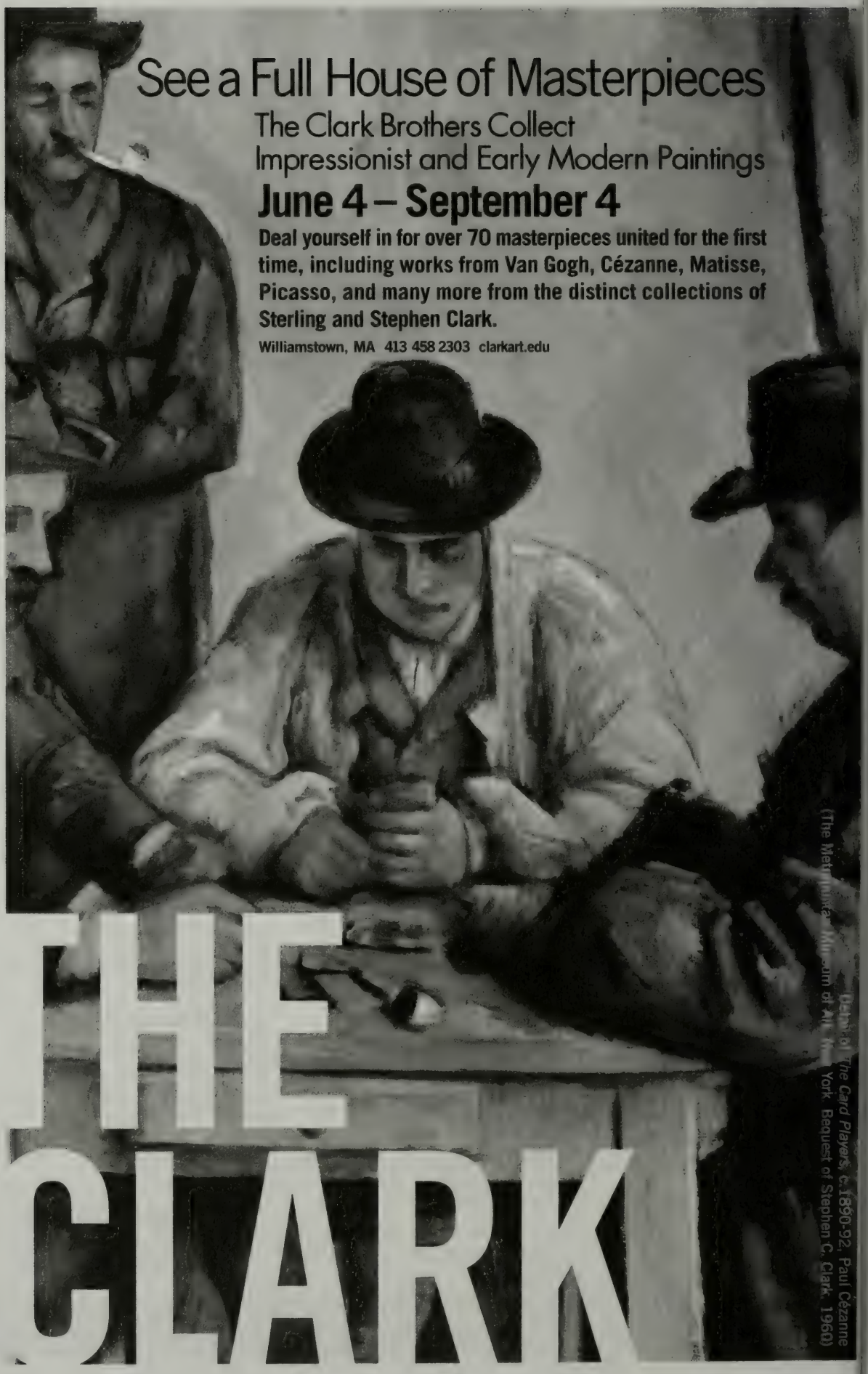
Sopranos
Deborah Abel
Meredith Marlone Armbrust
Angel Baker
Sarah J. Bartolome
Myfanwy Callahan
Susan Cavalieri*
Triana Chez
Emily Anderson Chinian
Anna S. Choi
Kelly Corcoran
Sarah Dorfman Daniello
Christine Pacheco Duquette*
Mary A. V. Feldman
Bonnie Gleason
Meredith Hall
Amanda Hammond-South
Elisabeth Hon
Eileen Huang
Donna Kim
Nancy Kurtz
Glenda Landavazo
Barbara Levy*
Mariko Matsumura
Kieran Murray
Kimberly Pearson
Livia Racz
Dawn Royston
Melanie W. Salisbury
Lori Salzman
Pamela Schweppe
Joan P. Sherman*
Kristyn M. Snyer
Natascha Speidel-Bachmann
Patricia J. Stewart*
Donna R. Westervelt

Mezzo-sopranos
Betty Blanchard Blume
Betsy B. Bobo
Lauren A. Boice
Ondine Brent
Donna J. Brezinski
Laura B. Broad
Janet L. Buecker
Abbe Dalton Clark
Elizabeth Clifford
Barbara A. Cooper
Barbara Naidich Ehrmann
Paula Folkman*
Debra Swartz Foote
Dorrie Freedman*
Mara Goldberg
Rachel Hallenbeck
Jessica Hao
Katharine Heaton
Yuko Hori
Betty Jenkins
Evelyn Eshleman Kern
Gale Livingston*
Kristen McEntee
Louise-Marie Mennier
Fumiko Ohara*
Andrea Okerholm
Nicole Pugsley
Cypriana V. Slosky
Linda Kay Smith*
Ada Park Snider*
Julie Steinhilber*
Amber R. Sumner
Ingrid Ulbrich
Christina Lillian Wallace
Marguerite Weidknecht

Tenors
Brad W. Amidon
John C. Barr
Fredric Cheyette
Tom Dinger
Ron Efromson
Keith Erskine
Brian Fairley
Len Giambrone
Leon Grande
J. Stephen Groff
David M. Halloran
Stanley Hudson
James R. Kauffman
Lance Levine
Ronald Lloyd
John Vincent MacInnis*
Ronald J. Martin
Michael Mulcunry
Mark Mulligan
David Norris*
Peter Pulsifer
Brian R. Robinson
Paul Rolanti
Blake Siskavich
Arend Sluis
Peter L. Smith
Stephen E. Smith
Martin S. Thomson
Stratton P. Vitikos
Kurt Walker

Basses
Rishi K. Basu
Edward Batchelder
Solomon Berg
Daniel E. Brooks*
Kirk Chao
Michael Cross
Arthur M. Dunlap
Peter Fricke
Mark Gianino
Jay Gregory
Michael G. Healy
Marc J. Kaufman
David Kilroy
John Knowles*
William Koffel
Bruce Kozuma
Timothy Lanagan
Sky Lance
Orville Y. Lim
Nathan Lofton
David K. Lones*
Martin F. Mahoney II
Stephen H. Owades*
David Perkins
Michael Prichard
Steven Ralston
Robert Saley
Gregory Sands
Jonathan Saxton
Karl Josef Schoellkopf
Christopher Storer
Scott Street
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2006 Tanglewood

BOSTON SYMPHONY ORCHESTRA
125th Season, 2005-2006

Saturday, July 8, at 8:30

BERNARD HAITINK conducting

RAVEL — *Alborada del gracioso*

MOZART — Piano Concerto No. 22 in E-flat, K.482
- Allegro
- Andante
- Allegro—Andantino cantabile—Tempo primo

EMANUEL AX

INTERMISSION

DEBUSSY — *Prelude to The Afternoon of a Faun*

ROUSSEL — Symphony No. 3 in G minor, Opus 42
- Allegro vivo
- Adagio
- Vivace
- Allegro con spirito

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Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

NOTES ON THE PROGRAM

Maurice Ravel
Alborada del gracioso

First performance: May 17, 1919, Paris, Rhené-Baton cond. *First BSO performance*: January 7, 1929, Serge Koussevitzky cond. *First Tanglewood performance*: August 6, 1950, Leonard Bernstein cond. *Most recent Tanglewood performance*: July 5, 1985, Seiji Ozawa cond.

In 1905 Ravel composed a set of five piano pieces under the title *Miroirs* (*Mirrors*). He later orchestrated three of the five pieces—*Une Barque sur l'océan*, *Alborada del gracioso*, and *La Vallée des cloches*—of which the most successful is certainly the *Alborada del gracioso*. In its original keyboard form, the piece is filled with powerful accents and fast repeated notes that are a challenge to even the most gifted virtuoso. Such overwhelming technical demands almost cried out to be translated to the orchestra, especially for Ravel, whose transcriptions are among his most successful and popular works.



The title of the piece is evocative, if a bit mysterious. "*Alborada*" is the Spanish equivalent of the French "*aubade*," the Italian "*alba*," and the German "*Morgenlied*," all of them "dawn songs," a characteristic genre from the lyric poetry of the Middle Ages. Generally they are conceived as being sung by a friend watching out for the safety of two illicit lovers. As the night wanes, the friend, outside the bedroom window, sings that the dawn is approaching and that it is time for the lovers to part. As such, the song is likely to be of a sentimental cast.

It is the second part of Ravel's title that makes it elusive, for this is the *aubade* of the "*gracioso*"—a buffoon, a jester, a clown. So this "morning song" is not the end of a romantic interlude, but rather a vigorous Spanish dance, built up from a typical Iberian rhythm and the frequent opposition of 6/8 and 3/4 meters, often heard simultaneously in different instruments, and here also shifting occasionally from 6/8 to 9/8. The introductory phrase, pizzicato in the strings, suggests a guitar refrain that recurs several times between

TANGLEWOOD 2006 TALKS & WALKS

A series of informed conversations presented by guest artists and members of the Tanglewood family in the Tent Club near the Shed on Thursday afternoons at 1 p.m. Doors open at noon. The talks begin at 1 p.m. and are followed by walking tours of the Tanglewood grounds. Subject to availability, individual tickets are sold between 12:30 and 1 p.m. on the day of the talk for $12 at the Tent Club ($10 for Friends of Tanglewood). Bring a picnic lunch or pre-order a boxed lunch by calling (413) 637-5240. Beverages and desserts are available for purchase. Talks & Walks is a project of the Tanglewood Association of the Boston Symphony Association of Volunteers.

July 13	Sir Andrew Davis, Conductor
July 21	Susan Graham, Mezzo-Soprano
July 27	Hans Graf, Conductor
August 3	Osvaldo Golijov, Composer
August 10	Norman Fischer, Cellist
August 17	Hilary Hahn, Violinist
August 24	Imogen Cooper, Pianist

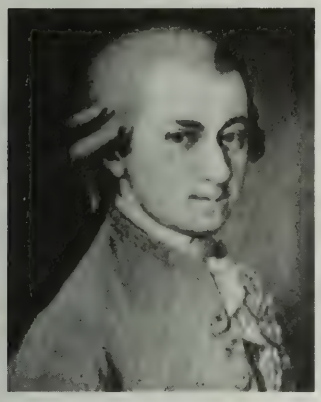
"verses" of the song, which becomes a brilliant orchestral showpiece, presented with bright splashes of color and virtuosic solo interjections culminating in a glorious racket. The orchestral premiere was given in Paris on May 17, 1919, with Rhené-Baton conducting.

—Steven Ledbetter

Wolfgang Amadè Mozart (1756-1791)
Piano Concerto No. 22 in E-flat, K.482

First performance: December 23, 1785, Vienna, with Mozart as soloist and Antonio Salieri perhaps as conductor (the concerto being performed as an entr'acte to a performance Salieri conducted of Karl Ditters von Dittersdorf's oratorio *Esther*). *First BSO performance*: November 1933, Serge Koussevitzky cond., Egon Petri, piano. *First Tanglewood performance*: July 21, 1962, Charles Munch cond., Evelyne Crochet, piano. *Most recent Tanglewood performance*: August 8, 2004, Christof Perick cond., Christian Zacharias, piano.

Between the end of 1783 and the early summer of 1788, Mozart wrote a baker's dozen of piano concertos, all but one of the series falling into the span from February 1784 (K.449 in E-flat) and December 1786 (K.503 in C). In those five years, which were the years both of Mozart's most delirious public success and of his great decline in popular favor, he also wrote, among many other things, the last three of the six string quartets dedicated to Haydn and the D major quartet, K.499, the two piano quartets, the quintet for piano with winds, the viola quintets in C and G minor, *Eine kleine Nachtmusik*, the *Prague* Symphony, *Figaro*, and *Don Giovanni*. In 1784, hardly able to keep up with the demand for his own appearances as pianist, he wrote six concertos, then three each in 1785 and 1786. K.482, written in the middle of *Figaro*, is the last of the 1785 set. Both majestic and gentle—Girdlestone aptly says that "combining grace and majesty... this one is the queenliest" of Mozart's concertos—it offers a remarkable contrast to its two predecessors, the D minor, K.466, and the C major, K.467, both of them hyperinventive and audaciously personal. The E-flat concerto and the lovely A major, K.488, that followed two-and-a-half months later, are a gentle interlude in the series. With the C minor concerto, K.491 (March 1786), and the grand C major, K.503 (December 1786), Mozart returned to a denser manner of composition and to a higher level of intellectual ambition.



Mozart begins here with a formula we find often in his pieces in E-flat, a firm, fanfare-like phrase and a quiet response. This is one of his trumpets-and-drums concertos, though in E-flat the sonority is mellow rather than brilliant. Mozart, being Mozart, can make something remarkable even of these conventional fanfares—the sudden fortissimo in the middle of the second measure in the *Sinfonia concertante* for violin and viola, for example, or here the odd phrase-length of three bars. The really personal note, however, comes in the answer, which here consists of a series of softly dissonant suspensions in two horns with the two bassoons in unison providing a bass. The harmonies outlined by that bass are not extraordinary; the specific articulation and presentation, on the other hand, is altogether individual and delightful. (It is also, on the most modest possible scale, an example of Mozart's post-1782 sense of texture.) Statement and answer are repeated, only this time the horn suspensions are given a sound never before heard in one of Mozart's concertos, the sound of clarinets, still a novel instrument in the middle-'80s and one for whose round softness Mozart had a special feeling. The bass to the clarinets,

everything now being an octave higher than before, is given to non-bass instruments, namely violins. In twenty seconds of music, Mozart has set the stage for us. It is a movement rich in lyric themes, this Allegro, relatively casual in its development, exceptionally inventive in its non-automatic recapitulation.

We read that at the first performance in Vienna the audience demanded (and got) an encore of the Andante. It is a most wonderful movement. Its theme is a lament, long and irregular, for muted strings, all broken lines, sighs, and pathetic silences. We hear three variations on this paragraph, the first two for the piano alone or with a quiet accompaniment of strings, the third an extraordinary dialogue that engages the entire orchestra (save trumpets and drums, which are silent throughout this movement). But on either side of Variation II Mozart puts an independent episode, the first for winds alone, the second a string-accompanied duet for flute and bassoon. The last variation, more expansive than the theme and the two variations that came before, spills into a coda that, for pathos and magic of harmony, surpasses everything we have yet heard. The Andante is the concerto's true center, sensuous, deeply pathetic, surprising and complex, yet utterly clear.

From there Mozart moves into a 6/8 hunting finale on a theme that is a slightly more formal, less capricious variant of the one in the B-flat concerto, K.450, of March 1784. Like the finale of the earlier great concerto in E-flat, K.271 (January 1777), this movement is interrupted by a slower interlude in 3/4, though not so specifically minuet-like this time. It harks back to the textures of the Andante, beginning with the wind music from the world of serenades and looking ahead to the perfumes of Fiordiligi's and Dorabella's garden, and alternating these fragrant sounds with the union of the piano and the orchestral strings. Here in the Allegro portion of the movement are several instances where Mozart wrote shorthand rather than a completely realized piano figuration, passages where the soloist is asked to meet the challenge of putting flesh on the

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bones and color on the skin. The formality and simplicity of the opening theme allow room for subtle alterations of shape and harmony at its various returns. The whole movement is indeed a feast of gentle wit, the best of all the jokes—and it is a wistful one—being saved for the very end.

—Michael Steinberg

Claude Debussy
Prelude to The Afternoon of a Faun

First performance: December 22, 1894, Paris, Société Nationale de Musique, Gustave Doret cond. *First BSO performance*: December 1904, Wilhelm Gericke cond. *First Berkshire Festival performance*: August 15, 1936, Serge Koussevitzky cond. First Tanglewood performance: August 13, 1939, Koussevitzky cond. *Most recent Tanglewood performance*: August 17, 2001, Bernard Haitink cond.

Though the critics were divided in their response to Debussy's *Prélude à l'Après-midi d'un faune* following its premiere on December 22, 1894, by the Société Nationale de Musique in Paris under the direction of Swiss conductor Gustave Doret, the audience's reaction was unequivocal: the piece was encored. The occasion was Debussy's first great triumph, and the *Faun* remains, along with *La Mer* (1903-05), one of the composer's best-known and most popular works for orchestra. In fact, with his Prelude, Debussy established himself as a composer for orchestra not just with the membership of the Society: a repeat performance of the entire program was given the day after the premiere, with the Society's doors opened for the first time to the general public.



There is evidence to suggest that Debussy's Prelude represents the end product of what was originally planned as a score of incidental music to accompany a reading, or perhaps even a dramatized staging, of the poet Stéphane Mallarmé's eclogue, *L'Après-midi d'un faune*. Debussy began his work in 1892 and completed the full score on October 23, 1894. During the period of composition, the work was announced in both Paris and Brussels as *Prélude, Interludes et Paraphrase finale pour l'Après-midi d'un faune*, but there is no evidence at present to suggest that anything but the Prelude ever came near finished form. Before the premiere, the conductor Doret spent hours going over the score with the composer; Debussy made changes until virtually the last moment, and it was reported that at the first performance, "the horns were appalling, and the rest of the orchestra were hardly much better." But nothing about the performance seems to have diminished the work's success.

Though the first printed edition of Mallarmé's poem dates from 1876, *L'Après-midi d'un faune* in fact went through various stages, being conceived originally as an *Intermède héroïque*. A draft from the summer of 1865, entitled *Monologue du Faune*, took the form of a theatrical scene for a narrator with actors performing in mime, and even as late as 1891 a list of Mallarmé's works characterized *L'Après-midi d'un faune* as being "for reading or for the stage." Mallarmé himself at various times described his conception as "definitely theatrical," as representing "not a work that may conceivably be given in the theater" but one that "demands the theater." With this in mind, it is not surprising that Debussy, who already knew Mallarmé quite well by 1892 and was a close enough member of the poet's circle to be among those first notified of Mallarmé's death in 1898, would originally have thought to write a score of incidental music. And that the sense of the poetry might one day lend itself to musical expression was in fact foreshad-

owed by Mallarmé himself, who wrote of his early *Intermède*, "What is frightening is that all these impressions are required to be woven together as in a symphony...." Following Mallarmé's first hearing of the music, at Debussy's apartment, and on which occasion the composer played the score at the piano, the poet commented, "I didn't expect anything like this! This music prolongs the emotion of my poem, and sets its scene more vividly than color."

The history of Mallarmé's poem is treated in considerable detail in Edward Lockspeiser's crucial biography, *Debussy: His Life and Mind*. Lockspeiser points out that by the final version of Mallarmé's poem, which takes as its overt subject "a faun dreaming of the conquest of nymphs," transitions between dream and reality had become more ambiguous, with imagery more subtle than the boldly erotic content of earlier stages. The poem plays not only with the distinctions between dream and reality, between sleep and waking awareness, but also with those between consciousness and unconsciousness, between desire and artistic vision. Indeed, in its more literal rendering of Mallarmé's subject matter and imagery, Vaslav Nijinsky's 1912 choreography to Debussy's score, first performed in Paris by Serge Diaghilev's Ballets Russes on May 29 that year with Nijinsky as the faun, scandalized audiences when it crossed the line between artistic allusion and masturbatory fantasy (aside from the fact that the stylized poses of the dancers were generally deemed inappropriate to the fluidity of the musical discourse).

Debussy's orchestra here is not especially large. It should be noted, however, that while trumpets, trombones, and timpani are entirely absent, the wind section, with its third flute and English horn, is a source for particularly rich sonorities. In his *History of Orchestration* (1925), Adam Carse already highlighted what made Debussy's Prelude so innovative for its time, not just in its treatment of the orchestra, but also in its approach to harmony and musical structure: "Such a word as *tutti* is hardly usable in connection with orchestration which, like Debussy's, speaks with a hushed voice in delicately varied



and subtly blended tone-colours, and often with intentionally blurred outlines."

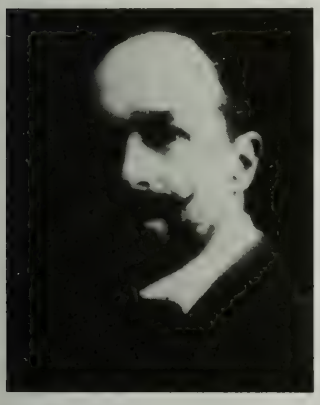
Nowadays, when listeners may respond to the opening flute solo by sinking back into their seats with complacent familiarity, any fresh look at Debussy's score is obliged to reveal its boldly imagined instrumental hues as if it were a newly restored painting. Immediately following that opening melody, suggested by the indolent flute-playing of Mallarmé's faun, glissandos in the harp and distant, evocative horncalls conjure a dream-like woodland atmosphere heightened by Debussy's avoidance of clearcut harmonies: an atmosphere to which the colors of rustling strings, cascading woodwinds, blossoming outbursts from the full orchestra, and, near the magical close, antique cymbals, all prove themselves ideally suited.

—Marc Mandel

Albert Roussel (1869-1937)
Symphony No. 3 in G minor, Opus 42

First performance: October 24, 1930 (as a BSO 50th Anniversary Commission), Boston Symphony Orchestra, Serge Koussevitzky cond. *Only previous Tanglewood performance*: August 2, 1951, Munch cond. *Most recent BSO performances*: January 2006, Bernard Haitink cond.

The celebration of the fiftieth anniversary of the Boston Symphony Orchestra in the 1930-31 season was perhaps the greatest and most productive orchestral festivity of the twentieth century. Proud of his world-class orchestra and more closely connected to composers in Europe and America than any other conductor of his time, Serge Koussevitzky, the BSO's music director, persuaded many living composers to contribute new works to be performed in a single season under his baton. At least two of these—Stravinsky's *Symphony of Psalms* and Roussel's Third Symphony—are masterpieces that remain firmly in the repertoire seventy-five years later; Prokofiev's Fourth Symphony and Hindemith's *Konzertmusik* for strings and brass fall not far behind, and there were new pieces by Copland, Gershwin, Honegger, Respighi, and the local celebrity Edward Burlingame Hill as well.



Roussel's new symphony was enthusiastically received by Bostonians at its first performance in October 1930. The composer wrote the following day: "The symphony was given yesterday afternoon in a superb performance, and it received an extremely warm reception from both orchestra and audience. As far as I can judge from this performance, it's the best thing I have ever done, and I believe that that's everyone else's impression too. This morning's press is very enthusiastic. Koussevitzky could not have been kinder, and he led the Symphony with extraordinary care and enthusiasm."

He had good reason to be grateful to Koussevitzky, who had introduced his Second Symphony to Boston in October 1924, his first season with the orchestra, and had previously commissioned another major work, Roussel's Suite in F (a symphony in all but name) in 1926. In the fall of 1929 he conducted *Evocations*, a large-scale work from 1912 inspired by Roussel's travels in India. Listeners to the Third Symphony who recalled *Evocations* from the previous season might have been puzzled by the difference in style between the two works, since Roussel's long journey to the muscular, powerful energy of the Third Symphony had been circuitous and wide-ranging.

Roussel served in the French navy until the age of twenty-five, when he resigned his commission and returned to Paris to study music. He came under the influence of

Vincent d'Indy, who stressed formal control and rigorous technique. He next moved in the direction of Debussy with a series of works that can certainly be described as Impressionist, as the very title *Evocations* implies. Both during naval service and later, in 1909, he traveled widely in the east, and his opera *Padmâvatî*, completed in 1919, was based on a Hindu legend with many suggestions of Indian music and dance in the score. It was in fact entitled "opera-ballet," and his interest in ballet always brought out a strong consciousness of rhythmic propulsion in music, as it did (with rather different effects) in Stravinsky. *The Spider's Feast* and *Bacchus and Ariadne* are two superb ballet scores that make excellent concert music too.

War service in the ambulance corps led Roussel to a compulsive rethinking of artistic values, as experienced by all composers and writers of his generation, and he moved into the 1920s with a wiry, spare style that discarded the vaporous effusions of Impressionism. He now adopted a dissonant language that owed nothing to systematic atonal theory but retained its diatonic base. He was barely touched by the language of European folk song, so that his music sounds closer to Hindemith and Prokofiev than to Bartók. It is neo-classical in its paucity of romantic expression, with hints of the machine-like music widely cultivated in the 1920s, yet it never adopted the austere detachment of Stravinsky.

The Third Symphony is firmly centered in G minor, and from the opening bars it stamps its character upon the listener. The first movement is short but concentrated, with a powerful climax at its center marked by a descending figure that is to become the symphony's signature. The slow movement, in E-flat major, brings much-needed calm after the relentless pounding of the first movement. Its main theme, in the violins and violas, sustains the angular contours of the first movement but now caressed with warmth. A fugato collapses the main theme into a rapid series of sixteenth-notes before the slow music returns and a solo violin closes the movement with an ethereal ascent into the heights. The scherzo features two merry, robust themes, almost suggesting the cheeky



mannerisms of Chabrier or Ibert. There is no Trio section, so the movement is very short, never for a moment departing from its breezy rhythmic pulse. Seriousness returns with the last movement, though not at once. The opening theme, in the winds, is in fact light in spirit. With the entry of the strings the first movement's angularity and weight resume with occasional bursts of jauntiness. The eventual arrival of the signature theme seems exactly right as the definitive way to close a work that leaves a strong sense of a single-minded purpose.

—Hugh Macdonald

GUEST ARTISTS

Bernard Haitink



BSO Conductor Emeritus Bernard Haitink makes his first Tanglewood appearances this summer since 2001, returning here for his appearance with the Tanglewood Music Center Orchestra this past Monday, and for two Boston Symphony programs this weekend. During a conducting career spanning more than five decades, the Amsterdam-born Bernard Haitink has been music director of the Concertgebouw Orchestra (1964-88), the London Philharmonic (1967-79), Glyndebourne Festival Opera (1978-88), the Royal Opera, Covent Garden (1988-2002), and the Sächsische Staatskapelle Dresden (2002-04). He is Honorary Conductor of the Royal Concertgebouw Orchestra, Conductor Emeritus of the Boston Symphony Orchestra, and an Honorary Member of the Berlin Philharmonic. He has recently been named Principal Conductor (beginning in 2006-07) of the Chicago Symphony Orchestra, a post he will hold concurrently with his position as BSO Conductor Emeritus. During the calendar year 2004, Mr. Haitink conducted a special series of concerts at London's Barbican Hall to mark his seventy-fifth birthday, performing with the Dresden Staatskapelle, Berlin Philharmonic, Vienna Philharmonic, Royal Concertgebouw Orchestra, and London Symphony Orchestra. His engagements in 2005-06 included performances with the Royal Concertgebouw, Bavarian Radio, Vienna Philharmonic, and Berlin Philharmonic orchestras at their respective homes, and a complete cycle of Beethoven symphonies with the London Symphony Orchestra at their home in the Barbican, London, a cycle recorded for the LSO Live label and to be performed again next season with the same forces at New York's Lincoln Center. Also in 2005-06, in North America, he led the Boston Symphony Orchestra and the Chicago Symphony Orchestra. Bernard Haitink has recorded widely for Philips, Decca, and EMI, including complete cycles of Mahler, Bruckner, Beethoven, Brahms, and Schumann with the Concertgebouw Orchestra and extensive repertoire with the Berlin Philharmonic, the Vienna Philharmonic, and the Boston Symphony Orchestra. With the BSO he has recorded the four Brahms symphonies, orchestral works of Ravel, and Brahms's Piano Concerto No. 2 with soloist Emanuel Ax. His discography also includes many opera recordings with the Royal Opera and Glyndebourne, as well as with the Bavarian Radio Orchestra and Dresden Staatskapelle. Recent releases include live performances of Debussy's *Pelléas et Mélisande* with the Orchestre National de Radio France, Bruckner's Eighth Symphony with the Royal Concertgebouw Orchestra, and a Brahms cycle with the London Symphony Orchestra. In 2004 he received a Grammy award for his recording of Janáček's *Jenůfa* with the Orchestra, Soloists, and Chorus of the Royal Opera House, Covent Garden. Mr. Haitink has received many international awards in



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recognition of his services to music, including an honorary KBE and Companion of Honour in the United Kingdom, and the House Order of Orange-Nassau in the Netherlands. Bernard Haitink made his Boston Symphony Orchestra debut in February 1971, became the orchestra's Principal Guest Conductor in 1995, and was named Conductor Emeritus in 2004. He has led the orchestra in Boston, New York, and at Tanglewood, as well as on tour in Europe.

Emanuel Ax



Emanuel Ax appears each season with major symphony orchestras worldwide as well as in recital and chamber music, commissioning and performing new music, and adding to his acclaimed discography. Mr. Ax captured public attention in 1974 when he won the first Arthur Rubinstein International Piano Competition in Tel Aviv, followed by the Michaels Award of Young Concert Artists in 1975 and, four years later, the Avery Fisher Prize. An exclusive Sony Classical recording artist since 1987, he made his label debut with a collection of Chopin scherzos and mazurkas. He has also recorded two-piano music with Yefim Bronfman, Chopin's complete works for piano and orchestra, Brahms's Piano Concerto No. 2 with Bernard Haitink and the Boston Symphony, the complete Haydn piano sonatas (two discs of which have won Grammys), the two Liszt concertos paired with the Schoenberg Concerto, three solo Brahms albums, an album of tangos by Astor Piazzolla, and John Adams's *Century Rolls* with the Cleveland Orchestra. During 2005–06 Mr. Ax was pianist-in-residence with the Berlin Philharmonic, performing with the orchestra and Sir Simon Rattle in Berlin and New York and in chamber music performances with orchestra musicians. Other current season highlights include a United States tour with the National Symphony and Leonard Slatkin; recitals in London, Vienna, and at New York's Carnegie Hall; and a duo-recital tour with Richard Stoltzman. Recent performance highlights include separate recital tours with cellist Yo-Yo Ma and pianist Yefim Bronfman; a Far East tour; a residency with the Los Angeles Philharmonic in Los Angeles and Cologne; and a U.S. tour with the Dresden Staatskapelle and Myung-Whun Chung. In recent years Mr. Ax has turned his attention to the music of such diverse 20th-century composers as Sir Michael Tippett, Hans Werner Henze, Paul Hindemith, Ezra Laderman, Peter Lieberson, Joseph Schwantner, William Bolcom, André Previn, and Aaron Copland. He has worked regularly with such artists as Young Uck Kim, Cho-Liang Lin, Yo-Yo Ma, Peter Serkin, and Jaime Laredo, and was a frequent collaborator with the late Isaac Stern. His duo recording of the Beethoven and Brahms sonatas for cello and piano with Yo-Yo Ma won three Grammy awards. The pair has also teamed with Richard Stoltzman for a Grammy-winning album of clarinet trios and with Pamela Frank, Rebecca Young, and Edgar Meyer for the Schubert *Trout* Quintet. The Ax-Stern-Laredo-Ma Quartet recorded the piano quartets of Beethoven, Brahms, Dvořák, Fauré, Mozart, and Schumann for Sony Classical. Born in Lvov, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. His studies at the Juilliard School were greatly supported by the sponsorship of the Epstein Scholarship Program of the Boys Clubs of America, and he subsequently won the Young Concert Artists Award. His piano teacher was Mieczylaw Munz. He attended Columbia University, where he majored in French. Mr. Ax resides in New York City with his wife, the pianist Yoko Nozaki; they have two children together, Joseph and Sarah. Emanuel Ax made his BSO debut at Tanglewood in 1978 and has since been a regular guest soloist with the orchestra, appearing with the BSO most recently for subscription concerts in October 2003 (under Bernard Haitink, in a program that also went to Carnegie Hall) and at Tanglewood in July 2004. He returns to Tanglewood next month, for an Ozawa Hall recital with Yo-Yo Ma on August 23, and as soloist with the BSO in Beethoven's Piano Concerto No. 2 under Herbert Blomstedt on August 26.

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SIBELIUS — Violin Concerto in D minor, Opus 47

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Allegro ma non troppo

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MAHLER — Symphony No. 1 in D

Langsam. Schleppend. [Slow. Dragging]
Kräftig bewegt, doch nicht zu schnell
[With powerful motion, but not too fast];
Trio: Recht gemächlich [Pretty easygoing]
Feierlich und gemessen, ohne zu schleppen
[Solemn and measured, without dragging]
Stürmisch bewegt [With tempestuous motion]

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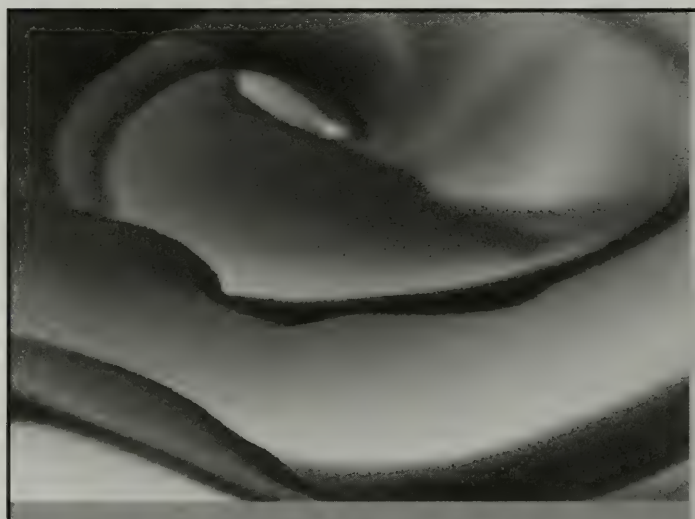
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NOTES ON THE PROGRAM

Jean Sibelius (1865-1957)
Violin Concerto in D minor, Opus 47

First performance: (original version) February 8, 1904, Helsinki, Sibelius cond., Viktor Nováček, soloist; (revised version) October 19, 1905, Berlin, Richard Strauss cond., Karl Halir, soloist. *First BSO performance*: April 1907, Karl Muck cond., Maud Powell, soloist. *First Tanglewood performance*: August 5, 1960, Charles Munch cond., Ruggiero Ricci, soloist. *Most recent Tanglewood performance*: July 29, 2005, Charles Dutoit cond., Lisa Batiashvili, soloist.

In no violin concerto is the soloist's first note—delicately dissonant and off the beat—so beautiful. Indeed, in September 1902, Sibelius wrote to his wife that he had just had "a marvelous opening idea" for such a concerto. But even with that inspired start, the history of the work was troubled. Sibelius was drinking heavily and seemed virtually to be living at Kämp's and König's restaurants. He was limitlessly resourceful when it came to finding ways of running from this work in progress. He behaved outrageously to Willy Burmester, the German violinist who had been concertmaster in Helsingfors for a while in the '90s, who admired Sibelius and was ambitious on his behalf, who stirred him up to compose a violin concerto, and who of course hoped to give its first performance. Sibelius sent the score to Burmester ("Wonderful! Masterly! Only once before have I spoken in such terms to a composer, and that was when Tchaikovsky showed me his concerto!"), let word get about that the work would be dedicated to him, but at the same time pushed for a premiere at a time when Burmester was not free or would not have had time to learn a piece that in its original form was still more difficult than it is now. Viktor Nováček—not to be confused with the better-known Ottokar Nováček, composer of a popular *Perpetuum mobile*—was a violin teacher of no distinction and without reputation as a performer. That he would fail with the concerto was a foregone conclusion, yet that was the destructive path Sibelius chose. After the premiere, Burmester offered his services once again for a series of performances in October 1904—"All my twenty-five years' stage experience, my artistry and insight will be placed to serve this work... I shall play the concerto in Helsingfors in such a way that the city will be at your feet"—only to find himself passed over again, this time in favor of Karl Halir, concertmaster in Berlin, a former member of the famous Joachim Quartet, and himself a quartet leader of great distinction. Moreover, the dedication finally went to Ferenc von Vecsey, a Hungarian violinist born in 1893, who, in his prodigy days, had been one of the concerto's earliest champions.



From Bach to Bartók, many of the great keyboard concertos have been written by composers for themselves. Rather more of the significant violin concertos have been written for others to play. Sibelius wrote his for a kind of ghostly self. He was a failed violinist. He had begun lessons late, at fourteen, but then, "the violin took me by storm, and for the next ten years it was my dearest wish, my overriding ambition to become a great virtuoso." In fact, aside from the handicap of the late start and the provincial level of even the best teaching available to him in Finland, he had neither the gift of physical coordination nor the appropriate temperament. In 1890-91, when he was studying composition in Vienna with Robert Fuchs and Karl Goldmark, he played in the orchestra at the conservatory (its intonation gave him headaches) and on January 9, 1891, auditioned for the Vienna Philharmonic. "When he got back to his room," we read in Erik

Tawaststjerna's biography, "Sibelius broke down and wept. Afterwards he sat at the piano and began to practice scales." With that he gave up, though a diary entry for 1915 records a dream of being twelve and a virtuoso. The concerto is, in any event, imbued both with his feeling for the instrument and the pain of his farewell to his "dearest wish" and "overriding ambition."

The two violin concertos that most extraordinarily explore the structural and expressive potential of cadenzas are Elgar's and Schoenberg's. Without intending anything as theatrical or fantastic, Sibelius assigns a role of unprecedented importance to his first-movement cadenza, which, in fact, takes the place and function of the development section. What leads up to that crucial point is a sequence of ideas beginning with the sensitive, dreamy melody that introduces the voice of the soloist and continuing (via a short cadenza of a conventional sort) with a declamatory statement upon which Sibelius's mark is ineluctable, an impassioned, superviolinistic recitation in sixths and octaves, and so to a long *tutti* that slowly subsides from furious march music to wistful pastoral to darkness. Out of that darkness the cadenza erupts. It is an occasion for sovereign bravura, and at the same time it is brilliantly, imaginatively, and economically composed. Whether comparing his own work with the Brahms concerto, which he first heard in Berlin in January 1905, or, many years later, with the Prokofiev D major, Sibelius set store by having composed a soloistic concerto rather than a symphonic one. True, there is none of the close-knit dialogue characteristic of the greatest classical concertos from Mozart to Brahms: Sibelius opposes rather than meshes solo and orchestra (or the orchestra as accompanist). True also that the Sibelius is one of the really smashing virtuoso concertos. It would be a mistake, though, to associate it with the merely virtuosic tradition represented by the concertos of, say, Tchaikovsky and Bruch (and perhaps even the elegant Mendelssohn). This first movement with its bold sequence of disparate ideas, its quest for the unity behind them, its drastic substitute for a conventional development, its recapitulation that continues to explore, rearrange, and develop, its wedding of violinistic brilliance to compositional purposes of uncommon originality, is one in which the breadth of the symphonist is not to be mistaken.

The second and third movements proceed from another level of ambition, which does not mean, however, that the Adagio is anything other than one of the most moving pages Sibelius ever achieved. Between its introductory measures and the main theme there is a fascinating disparity. Clarinets and oboes in pairs suggest an idea of rather



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tentative tone (and surprisingly Wagnerian cast), a gentle beginning leading to the entry of the solo violin and to a melody of vast breadth. It is to be played *sonoro ed espressivo*. It speaks in tones we know well and that touch us deeply, and it took me years of knowing it before I realized that the world, the gesture it evokes is Beethoven's, and particularly the Cavatina in the B-flat quartet, Opus 130. Sibelius himself never found, perhaps never sought such a melody again: this, too, is farewell. Very lovely, later in the movement, is the sonorous fantasy that accompanies the melody (now in clarinet and bassoon) with scales, all *pianissimo*, broken octaves moving up in the violin, and the soft rain of slow scales in flutes and plucked strings.

"Evidently a polonaise for polar bears," said Donald Francis Tovey of the finale. The charmingly aggressive main theme was an old one, going back to a string quartet from 1890. As the movement goes on, the rhythm becomes more and more giddily inventive, especially in matters of the recklessly across-the-beat bravura embellishments the soloist fires over the themes. It builds a drama that evokes the Dvořák D minor symphony Sibelius so much enjoyed when he heard it in Berlin in 1890, to end in utmost and syncopated brilliance.

—Michael Steinberg

Gustav Mahler (1860-1911)
Symphony No. 1 in D

First performance: November 20, 1889, Budapest Philharmonic, Mahler cond. (original five-movement version); December 16, 1909, New York Philharmonic, Mahler cond. (final, four-movement version). *First Tanglewood performance*: July 29, 1956, Richard Burgin cond. *Most recent BSO performance at Tanglewood*: August 11, 2001, Roberto Abbado cond. *Most recent Tanglewood performance*: August 22, 2004, Tanglewood Music Center Orchestra, James DePreist cond.

Mahler's first contribution to the genre of the symphony, which he was to dominate and change drastically, took an unusually long gestation period to reach its final form. His first two symphonies seem to have changed character in the composer's mind over a period of years and several performances. He may have begun active composition on the First Symphony as early as 1884. A review of the premiere in 1889 actually claimed that he had *finished* the symphony five years earlier, but this is patently incorrect; probably the critic misunderstood some comment about his having completed some aspect of the work at that early date. Or perhaps the critic simply confused the composition of the *Songs of a Wayfarer*, written in response to his unhappy affair with the soprano Johanna Richter, with the composition of the symphony, which uses some of the same thematic material.



Much of the concentrated work of shaping the score in its first version took place under the impetus of a troubling involvement with a married woman, Marion Mathilda von Weber, the wife of a German soldier, Captain Carl von Weber, who was the grandson of the composer of *Der Freischütz*. Mahler had become involved with the Weber family late in 1886, when the Leipzig Opera revived a number of Weber's works for the centennial of the composer's birth, many of them conducted by Mahler. He continued in close contact with the family while working to complete Weber's unfinished opera *Die drei Pintos*. It was at their house that he first imagined the opening sonority of the First Symphony, the extraordinary sound of the dominant note, A, spanning seven

octaves; after conceiving this sound, Mahler took a place at the Webers' piano while they sat on either side of him, playing the note in the octaves his hands were unable to reach. Before he knew it, he found himself in love with Marion, and she with him. They planned to run away together, but in the end, Mahler did not show up at the appointed rendezvous.

He poured the emotional energies thus released into compositional activity, completing the work that we now call the First Symphony and writing the first movement of what we now call the Second Symphony. But Mahler was not prepared to call either piece a symphony; in his mind, both of them were symphonic poems, that is, program music with some kind of story to tell (whether made explicit or not). It took him several versions to work his way to a recognition that he was in fact making a contribution to the most prestigious of all orchestral forms, the traditional symphony.

At the premiere in Budapest on November 20, 1889, Mahler listed the work in the program like this:

> Mahler. "Symphonic Poem" in two parts.
> Part I: 1. Introduction and Allegro comodo. 2. Andante. 3. Scherzo.
> Part II: 4. *A la pompes funèbres*; *attacca*. 5. Molto appassionato.

There were five movements (not the present four), arranged into two large parts. And, though he indicated that the work was a "symphonic poem," he gave no hint as to its nature or subject matter. Moreover, when he did offer some clue to the music, the music was often ironic in a way that virtually guaranteed the public would not understand his hints. The title of the fourth movement signals that it is some kind of funeral march; but in fact, Mahler produced a parody of a funeral march, with no explanation. It can scarcely be surprising that the critics, though recognizing Mahler's "profound sensitivity and genuine musical gifts, combining a wealth of lively imagination with highly developed powers of organization," still found the work to overstep "artistic moderation" and to "lack a unifying underlying note." Unfortunately, this first version of the work is now lost; the earliest surviving manuscript of the symphony (now at Yale) already incorporates significant revisions that Mahler made for the second performance four years after the first.

Evidently Mahler decided that he needed to offer more guidance to his listeners, though in his next performances—in Hamburg and Weimar, 1893 and 1894, respectively—he went rather overboard with programmatic description. Now the work itself had

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a title ("Titan, a tone-poem in symphonic form"), as did each of the two parts and five movements, while the fourth movement was treated to a virtual essay.

Part I. "From the days of youth," Flower-, Fruit-, and Thorn-pieces.

1. "Spring without End" (Introduction and Allegro comodo). The Introduction depicts Nature's awakening from the long sleep of winter.
2. "Blumine" (Andante).
3. "In full sail" (Scherzo).

Part II. "Commedia humana."

4. "Aground" (Funeral march "in the manner of Callot"). The following may serve as explanation: The external stimulus for this piece of music came to the composer from the parodistic picture, known to all children in Austria, "The Hunter's Funeral Procession," from an old book of children's fairy tales: the beasts of the forest accompany the dead woodsman's coffin to the grave, with hares carrying a small banner, with a band of Bohemian musicians, in front, and the procession escorted by music-making cats, toads, crows, etc., with stags, roes, foxes and other four-legged and feathered creatures of the forest in comic postures. At this point the piece is conceived as an expression of a mood now ironically merry, now weirdly brooding, which is then promptly followed by:
5. "Dall'Inferno" (Allegro furioso), the sudden eruption of a heart wounded to the quick.

This was clearly overkill. When Mahler performed the work in Berlin in 1896, he gave it a form substantially like that in which we know it. No longer is it a tone poem, but a "Symphony in D for large orchestra." He deleted the division into two parts, removed the original second movement ("Blumine"),* and deleted the programmatic titles. In 1896 Mahler explained to the critic Max Marschalk why he had made these changes:

> ... [M]y friends persuaded me to provide a kind of program for the D major symphony in order to make it easier to understand. Therefore, I had thought up this title and explanatory material after the actual composition. I left them out for this performance, not only because I think they are inadequate and do not even characterize the music accurately, but also because I have learned through past experiences how the public has been misled by them.

Mahler had drawn his discarded programmatic ideas from the works of a favorite German romantic author, Jean Paul (the pen name of Johann Paul Friedrich Richter [1763-1825]), whose best-known novel, a massive work in four volumes called "Titan" (completed in 1803), dealt with a heaven-storming idealist whom Mahler clearly sought to emulate in choosing him as the title for his symphony. And the odd title "Flower-, Fruit-, and Thorn-pieces" that Mahler gave to Part I in 1893 derives from another Jean Paul book, the eccentrically titled "Flower-, Fruit-, and Thorn-pieces, or The Marital

*When the "Blumine" movement was rediscovered upon the recovery of the manuscript now at Yale, there was natural interest in hearing the symphony with that movement. Unfortunately, most recordings that were made including the deleted movement combined "Blumine" with the other four movements in Mahler's final version, which had been considerably reworked. While it is worthwhile hearing the original version of the symphony (or, rather, the oldest version for which the score survives), it only has integrity as a work of art if all five movements are played in the 1893 version. And, of course, one must remember that in the end Mahler made a conscious and serious decision to eliminate "Blumine" from the symphony. He did not take this decision simply to reduce the work to the standard four movements of a symphony; rather, he came to realize that the musical material for "Blumine," derived from incidental music he had composed for J.V. Scheffel's play *Der Trompeter von Säckingen*, simply was not part of the sound-world of the First Symphony.

Condition, Death, and Wedding of the Advocate for the Poor F. St. Siebenkäs" (1796-97). But since Mahler himself insisted that he had invented all the explanations for his piece only after the fact, we can conveniently ignore them when considering the symphony as a work of art.

There, for all practical purposes, the situation stands: we have a symphony in the "traditional" four movements—though very untraditional in so many aspects of its content and expressive quality. Mahler's introduction takes its cue, in his own way, from Beethoven, growing gradually from almost nothing ("like a sound of nature," he says of the opening bars, containing but the single pitch, the dominant A, spread over seven octaves), followed by fragments of melody—bird calls, fanfares, a horn melody. The "cuckoo call" that appears so frequently is a descending fourth (Audubon never heard such a cuckoo!), an interval that forms one of the most constant musical ideas of the symphony. Gradually all of this takes coherent shape and picks up tempo, suddenly presenting us with a melody familiar from the *Songs of a Wayfarer*: "Ging heut' morgen über's Feld," which becomes the principal material of the first movement, reappearing several times with its emotional quality affected by the character of the linking materials, particularly of the single powerful climax of the movement.

The A major scherzo, a comfortable Austrian Ländler straightforward enough to assure that even the first audiences would like it, conjures up the vigor of a peasant dance, with reference to Mahler's own song "Hans und Grete," composed in 1880. The Trio, in F, is far more nostalgic and delicate by contrast.

The third movement unsettled most early listeners. Mahler's ironic treatment of death was too new and too disturbing. Timpani softly play a march beat, reiterating the descending fourths that are so frequent a motif in this symphony; over the rhythmic pattern, a solo double bass eerily intones the melody we have all sung as "Frère Jacques" —only in the minor key! The hushed stillness, the muffled drums, and the use of a children's tune in this context all contribute to the uncanny mood of the movement. By contrast a strain of what listeners today may well recognize as "klezmer music" overlays the march with an unexplained mood of parody. A turn to a consoling passage in G major (the closing strains of the *Wayfarer* Songs, representing a gentle acceptance of death) does not last; the opening materials return to emphasize death as a fearsome specter.

Mahler once described the finale as "the cry of a wounded heart," a description that is particularly apropos for the opening gesture of the movement. This finale aims to move from doubt and tragedy to triumph, and it does so first of all through a violent struggle to regain the home key of the symphony, D major, not heard since the first movement. Mahler first does so with an extraordinary theatrical stroke: a violent, gear-wrenching shift from C minor directly to D major in the full orchestra, triple-*forte*. But this "triumph" has been dishonestly won; it is completely unmotivated, in harmonic terms, too jarring, too unsatisfactory. So even though this passage seems at first to be the victorious conclusion, it ends in a return to the inchoate music of the symphony's very opening, this time building gradually to the truly jubilant conclusion, for which Mahler requests that all the horns, playing the "chorale resounding over everything," stand up so that the melody may make its proper effect and, if possible, drown out everything else with the song of joyous triumph.

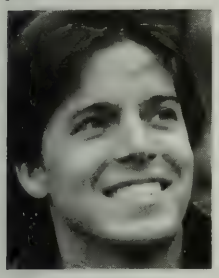
—Steven Ledbetter



GUEST ARTISTS

For a biography of **Bernard Haitink**, see page 43.

Joshua Bell



Grammy-winning violinist Joshua Bell came to national attention at fourteen with his Philadelphia Orchestra debut, followed by his Carnegie Hall debut, an Avery Fisher Career Grant, and a recording contract. Now in his thirties, he has performed with the world's leading symphony orchestras and conductors and recorded thirty albums, most recently the soundtrack of *Dreamer: Inspired by a True Story*. Named *Billboard*'s "2004 Classical Artist of the Year" and recently inducted into the Hollywood Bowl Hall of Fame, he opened his 2005-06 season with the release of his new Sony Classical live recording of the Tchaikovsky Violin Concerto. Raised in Bloomington, Indiana, Joshua Bell was an avid computer game player and a competitive athlete. By age twelve he was serious about the violin, inspired by his beloved teacher, Josef Gingold. Highlights of his 2005-06 season have included concerts with the New York Philharmonic, the Orchestra of St. Luke's, and the Boston, Chicago, and San Francisco symphonies; a national recital tour with pianist Jeremy Denk, and performances with the Saint Paul Chamber Orchestra as guest soloist/leader. International highlights include a tour of China with Sir Roger Norrington and the Rundfunksinfonieorchester Stuttgart, a tour of Israel with Herbert Blomstedt and the Israel Philharmonic, a European recital tour with pianist Zoltán Kocsis, and performances at London's Wigmore Hall. Mr. Bell has collaborated with such artists as Pamela Frank, Steven Isserlis, and Edgar Meyer, and with such non-classical artists as Josh Groban, Branford Marsalis, Kristin Chenoweth, and James Taylor. Before joining Sony Classical in 1996, he recorded much of the classical violin repertoire for London/Decca. His chart-topping "Romance of the Violin," coupled with repertoire from PBS's "Live from Lincoln Center: Joshua Bell at the Penthouse," was released as a DualDisc. His recording of Nicolas Maw's Violin Concerto earned both a Grammy Award and a Mercury Music Prize, and his recording of the Sibelius and Goldmark concertos captured the Echo Klassik Award for Best Concerto Recording. He received Grammy nominations for "Gershwin Fantasy," featuring John Williams as conductor and pianist, and for the bluegrass-inspired "Short Trip Home." Mr. Bell was responsible for all violin sound for the film *The Red Violin*, John Corigliano's score of which won the Oscar for Best Original Score. His alma mater, Indiana University, honored him with a Distinguished Alumni Service Award just two years after his graduation in 1989. He has been named an "Indiana Living Legend" and received the Indiana Governor's Arts Award. As Adjunct Professor at the Massachusetts Institute of Technology Media Lab, he helped to develop new high-tech instruments and toys. He also serves on the Artist Committee of the Kennedy Center Honors. He plays the 1713 Gibson ex Huberman Stradivarius. His website is www.joshuabell.com. Joshua Bell made his Boston Symphony Orchestra debut in July 1989 at Tanglewood, and his BSO subscription series debut in January 1994. His most recent appearances with the orchestra were in July 2005 at Tanglewood and in Symphony Hall subscription concerts in March/April 2006. In August 2003 he was soloist with the Tanglewood Music Center Orchestra in its annual Leonard Bernstein Memorial Concert.



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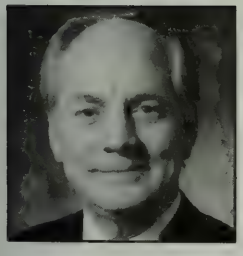
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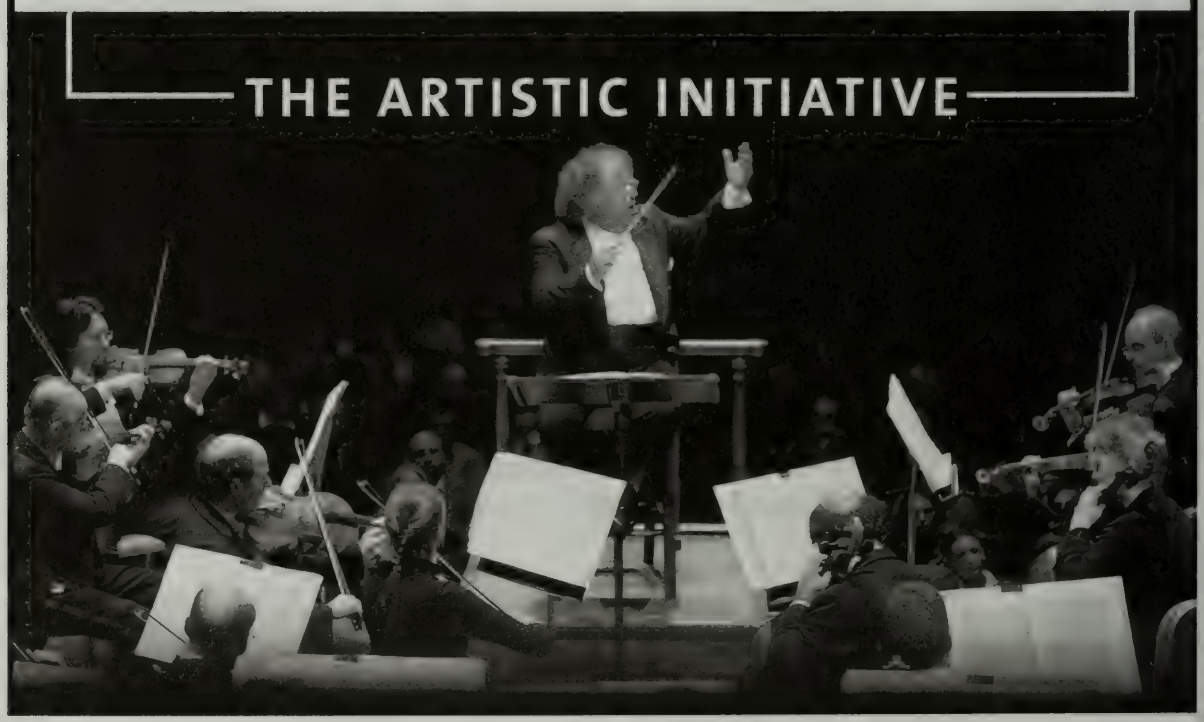
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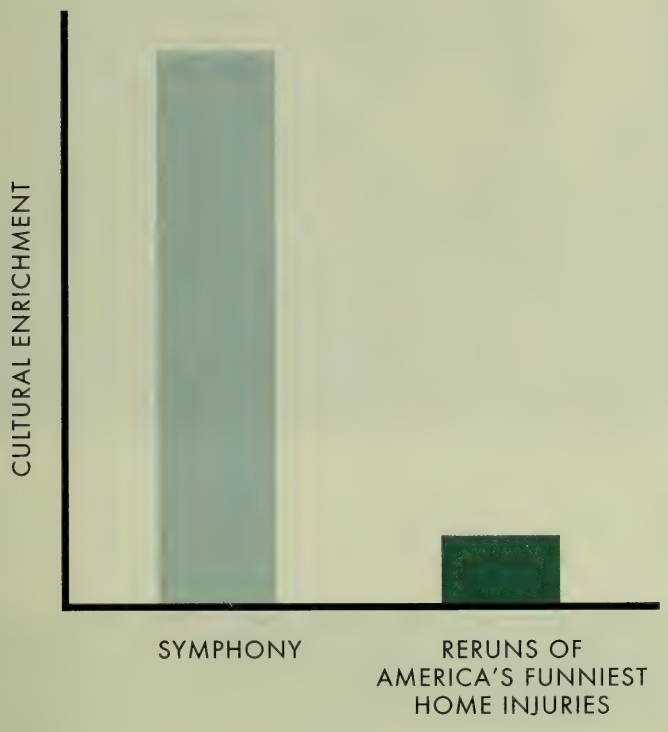
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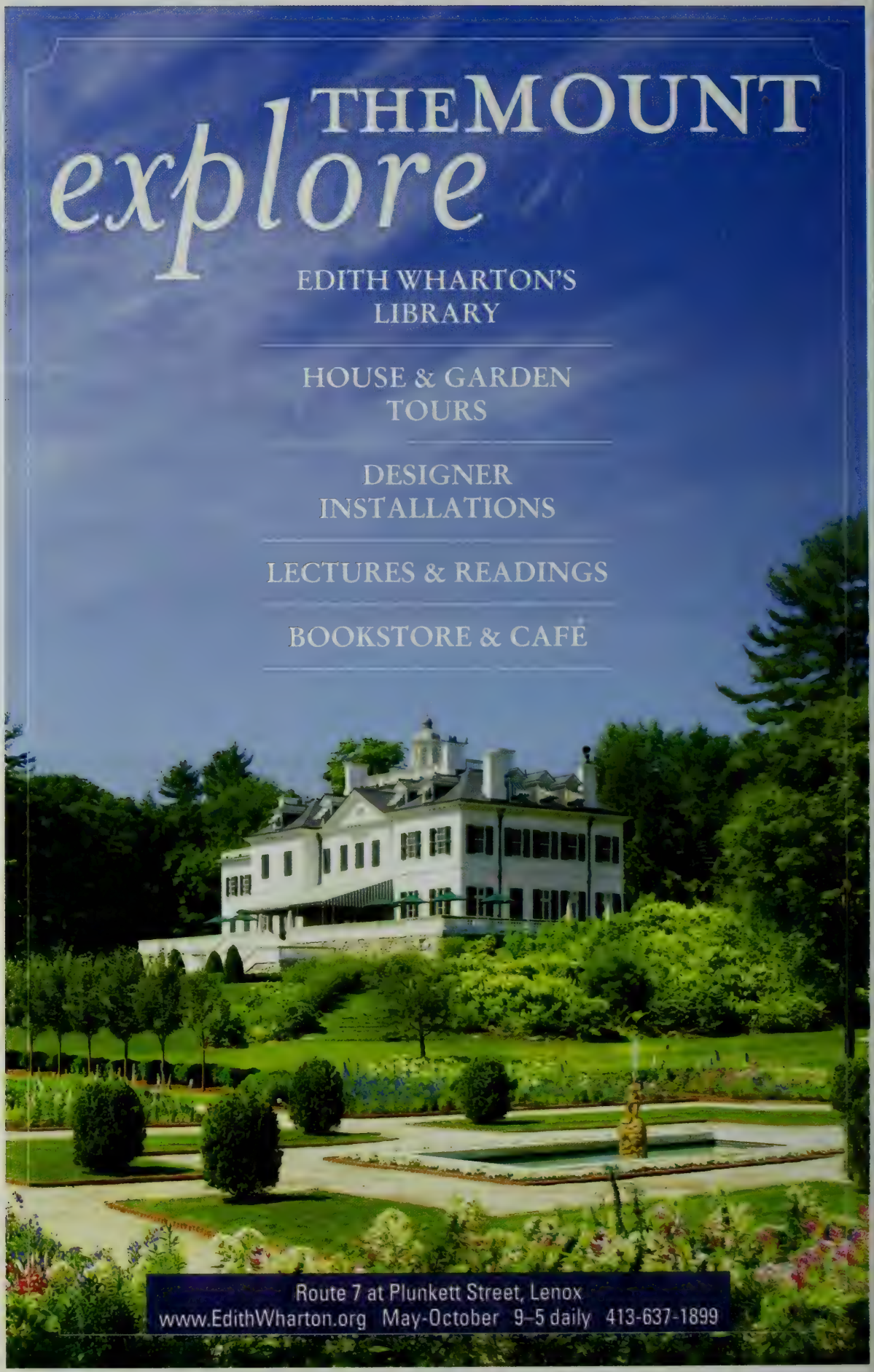
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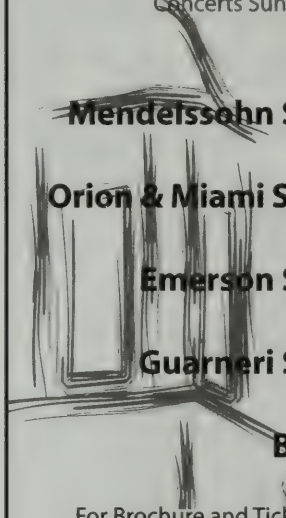
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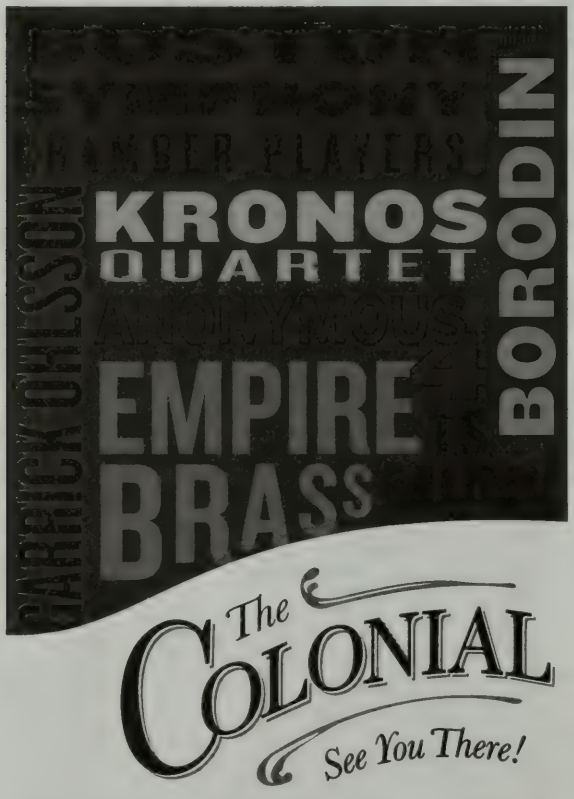
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September 10
Orion & Miami String Quartets
September 17
Emerson String Quartet
September 24
Guarneri String Quartet
October 8
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JULY AT TANGLEWOOD

Sunday, July 2, at 2:30

GARRICK OHLSSON, piano

BEETHOVEN Complete Piano Sonatas 2

Tuesday, July 4, at 7

LEANN RIMES
(Grounds open at 4; fireworks follow concert.)

Thursday, July 6, at 8:30

GARRICK OHLSSON, piano

BEETHOVEN Complete Piano Sonatas 3

Friday, July 7, at 6 (Prelude)

MEMBERS OF THE BSO
RIKUYA TERASHIMA, piano

Friday, July 7, at 8:30

BSO—JAMES LEVINE, conductor
SONDRA RADVANOVSKY, WENDY WHITE, CLIFTON FORBIS, and JOHN RELYEA, vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG Chamber Symphony No. 1
BEETHOVEN Symphony No. 9

Saturday, July 8, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 9

Saturday, July 8, at 8:30

BSO—BERNARD HAITINK, conductor
EMANUEL AX, piano

RAVEL *Alborada del gracioso*
MOZART Piano Concerto No. 22 in E-flat, K.482
DEBUSSY *Prelude to The Afternoon of a Faun*
ROUSSEL Symphony No. 3

Sunday, July 9, at 2:30

BSO—BERNARD HAITINK, conductor
JOSHUA BELL, violin

SIBELIUS Violin Concerto
MAHLER Symphony No. 1

Sunday, July 9, at 8:30

GARRICK OHLSSON, piano

BEETHOVEN Complete Piano Sonatas 4

Tuesday, July 11, at 8:30

YEFIM BRONFMAN, piano
GIL SHAHAM, violin
TRULS MØRK, cello

ALL-SCHUBERT PROGRAM
Piano Trios in B-flat and E-flat

Wednesday, July 12, at 8:30

BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor
CHRISTINE EBERSOLE, KURT OLLMANN, and MATTHEW MORRISON, guest vocalists
TMC VOCAL FELLOWS

"Bernstein on Broadway"

Thursday, July 13, at 8:30

GARRICK OHLSSON, piano

BEETHOVEN Complete Piano Sonatas 5

Friday, July 14, at 6 (Prelude)

MEMBERS OF THE BSO

Friday, July 14, at 8:30

BSO—JAMES LEVINE, conductor
CHRISTINE BREWER, WALTRAUD MEIER, JOHAN BOTHA, MATTHEW POLENZANI, EIKE WILM SCHULTE, and WALDEMAR KMENTT, vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG *Gurrelieder*

Saturday, July 15, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 16

Saturday, July 15, at 8:30
The Leonard Bernstein Memorial Concert

TANGLEWOOD MUSIC CENTER ORCHESTRA
JAMES LEVINE, conductor
LISA GASTEEN, CHRISTINE BREWER, FELICITY PALMER, ALAN HELD, SIEGFRIED JERUSALEM, and other vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

STRAUSS *Elektra* (concert performance)

Sunday, July 16, at 2:30

BSO—SIR ANDREW DAVIS, conductor
JEAN-YVES THIBAUDET, piano

KODÁLY *Dances of Galánta*
LISZT Piano Concerto No. 2
DVOŘÁK Symphony No. 6

Sunday, July 16, at 8:30

GARRICK OHLSSON, piano

BEETHOVEN Complete Piano Sonatas 6

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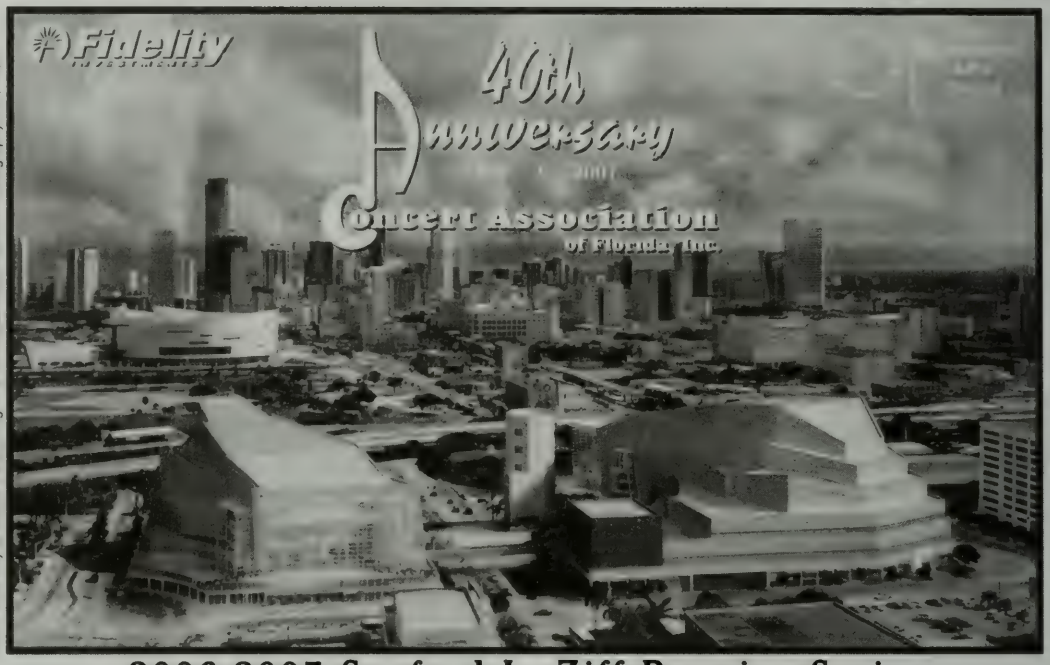


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2006-2007 Sanford L. Ziff Prestige Series

I Friday, November 10, 2006 at 8 PM
ORQUESTRA DE SÃO PAULO
John Neschling, Conductor • Soloist TBA
An All-Latin Program

II Tuesday, November 28, 2006 at 7 PM
ROLANDO VILLAZON
Metropolitan Opera Tenor
Special Gala Performance with Festival Symphony Orchestra • Ion Marin, Conductor

III Saturday, December 9, 2006 at 8 PM
IL TROVATORE
by Verdi in a concert version with Festival Symphony Orchestra • Daniel Oren, Conductor
Maria Guleghina, Soprano
Marianne Cornetti, Mezzo-Soprano
Salvatore Licitra, Tenor
Lado Ataneli, Baritone
Burak Bilgili, Bass
Master Chorale of South Florida
Jo-Michael Scheibe, Director

IV Thursday, February 8, 2007 at 8 PM
BOSTON POPS ESPLANADE ORCHESTRA
Keith Lockhart, Conductor
Michael Chertock, Piano
A Gershwin Celebration
Sponsored by Fidelity Investments

V Tuesday, February 13, 2007 at 8 PM
CHICAGO SYMPHONY ORCHESTRA
David Zinman, Conductor • Gil Shaham, Violin

VI Friday, February 16, 2007 at 8 PM
ACADEMY OF ST. MARTIN IN THE FIELDS
Sir Neville Marriner, Conductor
Jonathan Biss, Piano

VII Monday, February 26, 2007 at 8 PM
ATLANTA SYMPHONY ORCHESTRA
Robert Spano, Conductor • Emanuel Ax, Piano

VIII Monday, March 12, 2007 at 8 PM
ITZHAK PERLMAN, Violin
Rohan De Silva, Piano

IX Saturday, April 7, 2007 at 8 PM
NATIONAL PHILHARMONIC OF RUSSIA
Vladimir Spivakov, Conductor
Olga Kern, Piano

X Monday, May 7, 2007 at 8 PM
EVGENY KISSIN, Piano

Thursday, February 22, 2007 at 8 PM
Special Dance Event
SAVION GLOVER
with orchestra

Friday, March 23, 2007 at 8 PM
Special Gala Event
Sponsored by Fidelity Investments
ANGELA GHEORGHIU, Soprano
with Festival Symphony Orchestra
Eugene Kohn, Conductor

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Tuesday, July 18, at 8:30

GARRICK OHLSSON, piano

BEETHOVEN Complete Piano Sonatas 7

Wednesday, July 19, at 8:30

EMERSON STRING QUARTET

ALL-SHOSTAKOVICH PROGRAM
String Quartets Nos. 13, 14, and 15

Thursday, July 20, at 8:30

GARRICK OHLSSON, piano

BEETHOVEN Complete Piano Sonatas 8

Friday, July 21, at 6 (Prelude)

MEMBERS OF THE BSO
CHARLES ROSEN, piano

Friday, July 21, at 8:30

BSO—JAMES LEVINE, conductor
SUSAN GRAHAM, mezzo-soprano
RICHARD GOODE, piano

ALL-MOZART PROGRAM
"Ch'io mi scordi di te...Non temer, amato bene," K.505, Concert aria with piano obbligato
Piano Concerto No. 27 in B-flat, K.595
Symphony No. 41, *Jupiter*

Saturday, July 22, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 23

Saturday, July 22, at 8:30

BSO—JAMES LEVINE, conductor
MARIUSZ KWIECIEN, FERRUCCIO FURLANETTO, BARBARA FRITTOLI, SOILE ISOKOSKI, HEIDI GRANT MURPHY, MATTHEW POLENZANI, PATRICK CARFIZZI, and MORRIS ROBINSON, vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MOZART *Don Giovanni* (concert performance)

Sunday, July 23, at 2:30

BSO—JAMES LEVINE, conductor
SOILE ISOKOSKI, SUSAN GRAHAM, KENNETH TARVER, and JOHN RELYEA, vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ALL-MOZART PROGRAM
Serenade No. 9 in D, K.320, *Posthorn*
Requiem

Programs and artists subject to change.

Tuesday, July 25, at 8:30

TANGLEWOOD ON PARADE
(Grounds open at 2 p.m.; fireworks follow concert)
BOSTON SYMPHONY, BOSTON POPS, and TANGLEWOOD MUSIC CENTER ORCHESTRAS
JAMES LEVINE, KEITH LOCKHART, JOHN WILLIAMS, and STEFAN ASBURY, conductors

Thursday, July 27, at 8 and Friday, July 28, at 2:30

TMC VOCAL FELLOWS, ORCHESTRA, and CONDUCTING FELLOWS
JAMES LEVINE, conductor (Carter)
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HINDEMITH *There and Back*
STRAVINSKY *Mavra*
CARTER *What Next?* (American stage premiere)
Fully-staged productions, sung in English

Friday, July 28, at 6 (Prelude)

MEMBERS OF THE BSO

Friday, July 28, at 8:30

BSO—LUDOVIC MORLOT, conductor
ANDRÉ WATTS, piano

BERLIOZ *Le Corsaire* Overture
BEETHOVEN Piano Concerto No. 3
PERLE *Transcendental Modulations*
RAVEL *La Valse*

Saturday, July 29, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 30

Saturday, July 29, at 8:30

BSO—HANS GRAF, conductor
GIL SHAHAM, violin

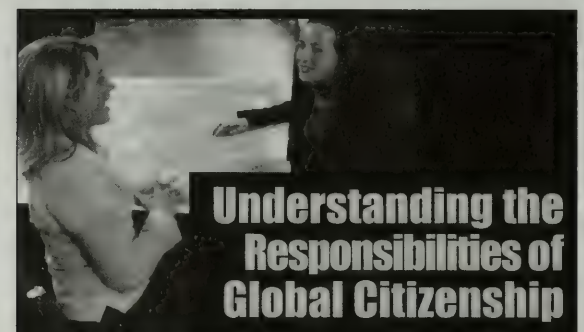
BEETHOVEN Violin Concerto
STRAVINSKY *The Firebird* (complete)

Sunday, July 30, at 2:30
The Serge and Olga Koussevitzky Memorial Concert

BSO—HANS GRAF, conductor
MIDORI, violin

MENDELSSOHN Symphony No. 4, *Italian*
BRUCH Violin Concerto No. 1
STRAUSS *Till Eulenspiegel's Merry Pranks*

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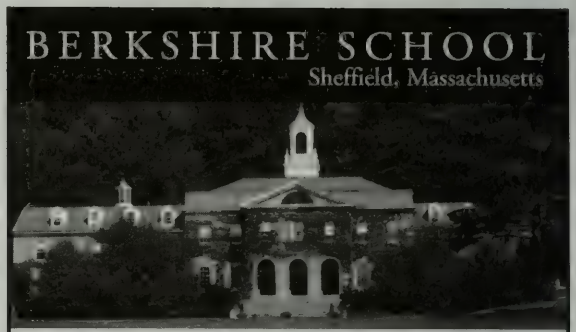
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♪ indicates free admission to ticket holders for that afternoon's 2:30 p.m. concert or that evening's 8:30 p.m. concert.
* indicates that tickets are available through the Tanglewood Box Office or SymphonyCharge.

Friday, June 23, at 8:30 p.m.
Chamber Music Concert

Saturday, June 24, at 10 a.m., 1 p.m., and 4 p.m.
String Quartet Marathon: Three 2-hour performances

Sunday, June 25, at 10 a.m.
Chamber Music Concert

Sunday, June 25, at 2:30 p.m.
Chamber Music Concert

Tuesday, June 27, at 8:30 p.m.
Vocal Recital

Sunday, July 2, at 10 a.m.
Chamber Music Concert

Monday, July 3, at 2:30 p.m.
Opening Exercises
(free admission; open to the public)

Monday, July 3, at 8:30 p.m. *
The Phyllis and Lee Coffey Memorial Concert
TMC ORCHESTRA
BERNARD HAITINK, TOMASZ GOLKA (TMC Fellow), and EVA OLLIKAINEN (TMC Fellow), conductors
MOZART Symphony No. 35, *Haffner*
STRAUSS *Death and Transfiguration*
SHOSTAKOVICH Symphony No. 10

Wednesday, July 5, at 8:30 p.m. (CMH)
Music for solo instruments by TMC Composition Fellows

Saturday, July 8, at 6 p.m. ♪
Prelude Concert

Sunday, July 9, at 10 a.m.
Chamber Music Concert

Wednesday, July 12, at 8:30 p.m. (Shed) *
BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor
with TMC VOCAL FELLOWS
"Bernstein on Broadway"

Saturday, July 15, at 6 p.m. ♪
Prelude Concert–Vocal Recital

Saturday, July 15, 8:30pm (Shed) *
The Leonard Bernstein Memorial Concert
To benefit the Tanglewood Music Center
Supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean.
TMC ORCHESTRA
JAMES LEVINE, conductor
VOCAL SOLOISTS
STRAUSS *Elektra*

Sunday, July 16, at 10 a.m.
Chamber Music Concert
TMC CONDUCTORS SHOWCASE
Music of WAGNER, CARTER, SCHOENBERG, and BRAHMS

Saturday, July 22, at 6 p.m. ♪
Prelude Concert

Sunday, July 23, at 10 a.m.
Chamber Music Concert

Tuesday, July 25, at 2 p.m. *
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon events: TMC Vocal Recital at 2:30 p.m.; TMC Chamber Music at 5 p.m. (STRAVINSKY *L'Histoire du soldat* with narrators JOHN HARBISON, MILTON BABBITT, and ELLIOTT CARTER)
TMC Brass Fanfares at 8 p.m. (Shed)
Gala concert at 8:30 p.m. (Shed):
TMC ORCHESTRA, BSO, and BOSTON POPS ORCHESTRA
JAMES LEVINE, JOHN WILLIAMS, KEITH LOCKHART, and STEFAN ASBURY, conductors
Program to include
GERSHWIN *Cuban Overture*
BERNSTEIN Suite from *On the Waterfront*
ELLINGTON *Harlem*
TCHAIKOVSKY *1812 Overture*

Thursday, July 27 – Monday, July 31
2006 FESTIVAL OF CONTEMPORARY MUSIC
Stefan Asbury, director
John Harbison, festival advisor
To include the American stage premiere of Elliott Carter's opera *What Next* ♪
Made possible by the generous support of Dr. Raymond and Hannah H. Schneider, with additional support through grants from The Aaron Copland Fund for Music, the Fromm Music Foundation, The Geoffrey Hughes Foundation, The Helen F. Whitaker Fund, and Patricia Plum Wylde
Detailed program information available at the Main Gate

Saturday, August 5, at 6 p.m. ♪
Prelude Concert

Sunday, August 6, at 10 a.m.
Chamber Music Concert

Sunday, August 6, at 6 p.m. ♪
Prelude Concert

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Sunday, August 6, at 8:30 p.m. *
The Margaret Lee Crofts Concert
TMC ORCHESTRA
STEFAN ASBURY, conductor
DAWN UPSHAW, soprano
DVOŘÁK *Carnival* Overture
FAURÉ *Pelléas et Mélisande* Suite
BABBITT *From the Psalter*
SIBELIUS *Luonnotar*
RAVEL *Daphnis and Chloé*, Suite No. 2

Tuesday, August 8, at 8:30 p.m.
Vocal Recital

Wednesday, August 9, at 8:30 p.m.
NEW FROMM PLAYERS & TMC FELLOWS
TINA PACKER and SHAKESPEARE & COMPANY actors
Music for the theatre by TMC Composition Fellows

Thursday, August 10, at 8:30 p.m.
Vocal Recital

Saturday, August 12, 2:30 p.m. (TH)
Chamber Music Concert

Saturday, August 12, 6 p.m. ♪
Prelude Concert

Sunday, August 13, at 10 a.m.
Chamber Music Concert

Monday, August 14, at 6 p.m. ♪
Prelude Concert

Monday, August 14, at 8:30pm *
The Daniel and Shirlee Cohen Freed Concert
TMC ORCHESTRA
HERBERT BLOMSTEDT and
TMC CONDUCTING FELLOWS conducting
BEETHOVEN Symphony No. 4
LIDHOLM *Kontakion*, Hymn for Orchestra
HINDEMITH *Mathis der Maler*

Except for concerts requiring a Tanglewood Box Office ticket (indicated by an asterisk * or music note ♪), tickets for TMC events are only available one hour before concert time.

TMC Orchestra concerts are cash/charge; all other TMC concerts are cash only.

TMC Orchestra Hall tickets	**$26**
TMC Orchestra Lawn tickets	**$11**
Other TMC concerts	**$11**

General Public and Tanglewood Donors up to $150: For TMC concerts, tickets are available one hour prior to concert start time at the Ozawa Hall Box Office only (except July 27 and July 28). *Please note that availability for seats inside Ozawa Hall is limited and concerts may sell out.*

Friends of Tanglewood $150+: Order your tickets for TMC Orchestra concerts (July 3; August 6 & 14) in advance by calling SymphonyCharge at 888-266-1200 or (617) 266-1200. For other TMC concerts, present your Friends of Tanglewood membership card at the Ozawa Hall Gate for admittance up to one hour prior to concert start time. Additional tickets and tickets for non-Friends: $11. **For information on becoming a Friend of Tanglewood, call (413) 637-5261, or visit www.bso.org**

Back this season!
Festival of Contemporary Music Pass **$50**
Purchase a pass to the 2006 FCM, valid for five TMC performances on July 29, 30, and 31, as well as the ability to purchase a discounted $30 ticket for the Operas in the Theatre on July 27 and 28. (To obtain the opera ticket, based on availability, please go to the Box Office and show the FCM pass.)

Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at www.bso.org. All programs are subject to change.



2006 BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

Concert Schedule (all events in Seiji Ozawa Hall unless otherwise noted)

ORCHESTRA PROGRAMS: **Saturday, July 15, 2:30 p.m.** Federico Cortese conducts music of Verdi, Britten, and Brahms; **Saturday, July 29, 2:30 p.m.–40th Anniversary Gala Concert.** James Gaffigan and Ann Howard Jones conduct Poulenc, Strauss, Rossini, Dvořák, and a new work by Nico Muhly; **Saturday, August 12, 2:30 p.m.** David Hoose conducts Bach/Elgar and Shostakovich.

WIND ENSEMBLE PROGRAMS: **Friday, July 12, 8:30 p.m.** David Martins conducts Bernstein, Camphouse, Alfred Reed, Hindemith, Whitacre, and H. Owen Reed; **Friday, July 28, 8:30 p.m.** H. Robert Reynolds conducts Shostakovich, Wagner, Hindemith, Warren Benson, John Mackey, and a new work by TMC Fellow Tim Andres.

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6:00 p.m.: **Tuesday, July 18; Wednesday, July 19; Thursday, July 20; Tuesday, August 8; Wednesday, August 9; Thursday, August 10.**

Tickets available one hour before concert time. Admission is $11 for orchestra concerts, free to all other BUTI concerts. For more information, call (413) 637-1430.

In the Berkshires, Nature Sets Th

Berkshire Cultural Calendar
July 1 – 31, 2006

"Animagic" Museum of Animation, Special Effects and Art
Lee, 413-841-6679
www.mambor.com/animagic
Make your own Animation movie in 2 hr workshop. Guided tours. Every day by reservation.

Becket Arts Center of The Hilltowns
Becket, 413-623-6635
www.becketartscenter.org
Free lectures, exhibits, art, yoga, craft and children arts workshops, studio/garden tour.

Berkshire Botanical Garden
Stockbridge, 413-298-3926
www.berkshirebotanical.org
Beautiful display gardens open daily 10-5. Flower Show 8/5-6, Fete des Fleurs 8/19.

Berkshire Choral Festival
Sheffield, 413-229-1999
www.choralfest.org
Choral masterpieces-225 voices, Springfield Symphony. July 15, 22, 29. Concerts at 8pm.

Berkshire Museum
Pittsfield, 413-443-7171
www.berkshiremuseum.org
Baseball thru October 29, celebrates Red Sox/Yankee rivalry with memorabilia & photographs.

Berkshire Opera Company
Pittsfield, 413-442-9955
www.berkshireopera.org
Hansel and Gretel by Humperdinck, July 24-31 at the Mahaiwe Performing Arts Center.

Berkshire South Regional Community Center
Great Barrington, 413-528-2810
www.berkshiresouth.org
92nd Street Y Lecture Good Food & Great Writing 7/13, 8:00-9:30pm.

Berkshire Theatre Festival
Stockbridge, 413-298-5576
www.berkshiretheatre.org
Tina Howe's *Coastal Disturbances* featuring Law & Order's Annie Parisse, July 11-29.

The Bidwell House Museum
Monterey, 413-528-6888
www.bidwellhousemuseum.org
June 24 Andrea Cukler – artist reception 1:30; June 25

Frelinghuysen Morris House & Studio
Lenox, 413-637-0166
www.frelinghuysen.org
Art Deco house and artwork. Hourly guided tours Thurs-Sun 10am to 3pm. Next to Tanglewood.

Hancock Shaker Village
Pittsfield, 413-443-0188
www.hancockshakervillage.org
Masterworks Art & Design Fair-Traditional & contemporary crafts fair 7/8 & 7/9 9:30-5:00.

Jacob's Pillow Dance Festival
Becket, 413-243-0745
www.jacobspillow.org
Striking international dance, archives and exhibits, community dance classes, diverse dining.

The Mac-Haydn Theatre
Chatham, NY, 518-392-9292
www.machaydntheatre.org
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Mahaiwe Performing Arts Center
Great Barrington, 413-528-0100
www.mahaiwe.org
42nd St. screening June 30, Regina Carter July 8, Sekou Sundiata Graham Haynes July 15 & 16.

MASS MoCA
North Adams, 413-MOCA-111
www.massmoca.org
Galleries open daily 10-6. Rosenbach Company July 8, Bang on a Can Festival July 13-29.

Music & More
New Marlboro, 413-229-2785
www.newmarlborough.org
Group Art Show: GLOBAL WARNING July 21 – August 20, weekends, New Marlboro Meeting House.

Norman Rockwell Museum
Stockbridge, 413-298-4100
www.nrm.org
A Rockwell Rediscovered & Frederic Remington and the *American Civil War: A Ghost Story* – 10/29.

North Adams Museum of History & Science
North Adams, 413-664-4700
www.geocities.com/northadamshistory
IRON HORSE talk on railroad's role in NA, Sunday June 25, 2pm, Bldg. 4, Heritage State Park. Free.

Pleasant Valley Wildlife Sanctuary
Lenox, 413-637-0320
www.massaudubon.org
1,300 acres, 7 miles of well-marked trails. Open daily, dawn to dusk.
472 W. Mountain Rd.

Sheffield Historical Society
Sheffield, 413-229-2694
www.sheffieldhistory.org
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The Theater Barn
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Ventfort Hall Mansion & Gilded Age Museum
Lenox, 413-637-3206
www.gildedage.org
Tours, exhibits, summer play, lectures, teas, performances, private rentals, kid's programs.

Williams College Museum of Art
Williamstown, 413-597-2429
www.wcma.org
Seven Sisters: New Work by contemporary artist Jacqueline Humphries on view now.

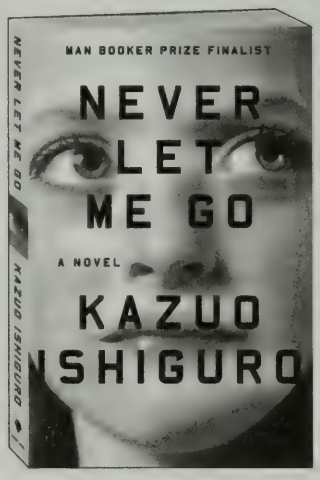
Williamstown Theatre Festival
Williamstown, 413-597-3400
www.wtfestival.org
Anything Goes, *Sweet Bird of Youth*, the premier of *Lucy & The Conquest* & *Cabaret* in July.

While you're in the Berkshires, be sure to come see the Berkshire Visitors Bureau's "Discover the Berkshires" Visitor Centers in Adams and Pittsfield. Enjoy displays, multimedia presentations and grab the latest information on Berkshire attractions.

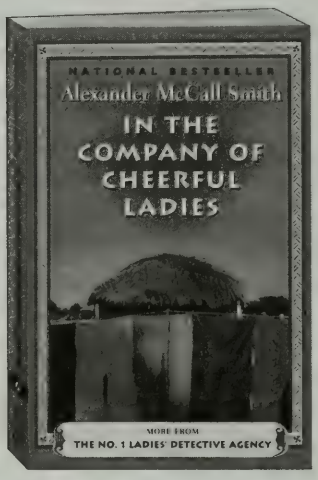
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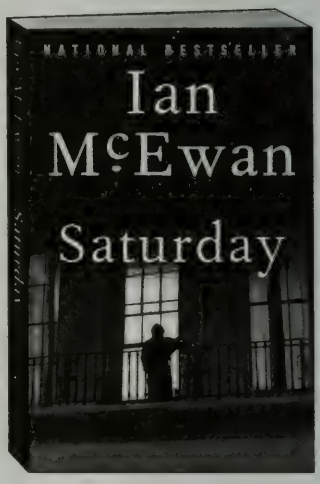
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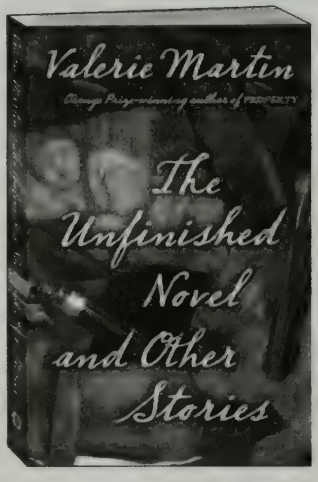
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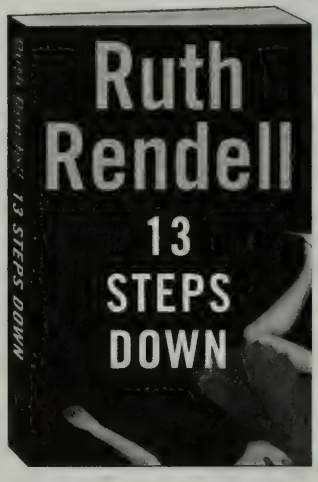
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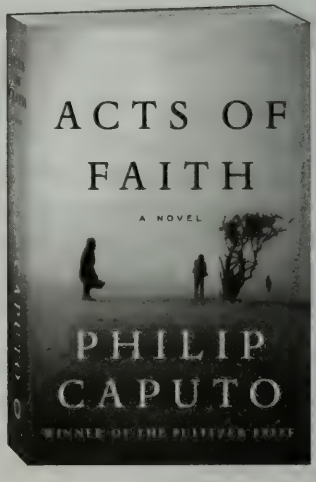
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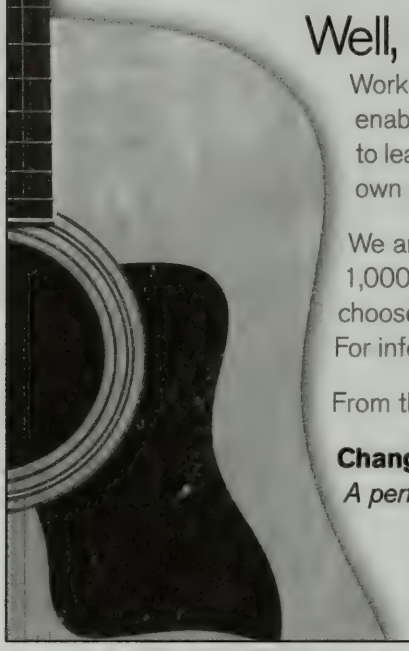
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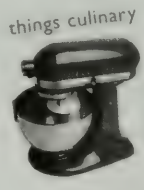
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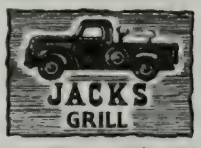
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John Singer Sargent, *Madame X (Madame Pierre Gautreau)* (detail), 1883–84. Oil on canvas. Lent by The Metropolitan Museum of Art, Arthur Hoppock Hearn Fund, 1916. © The Metropolitan Museum of Art, New York. Photo 199

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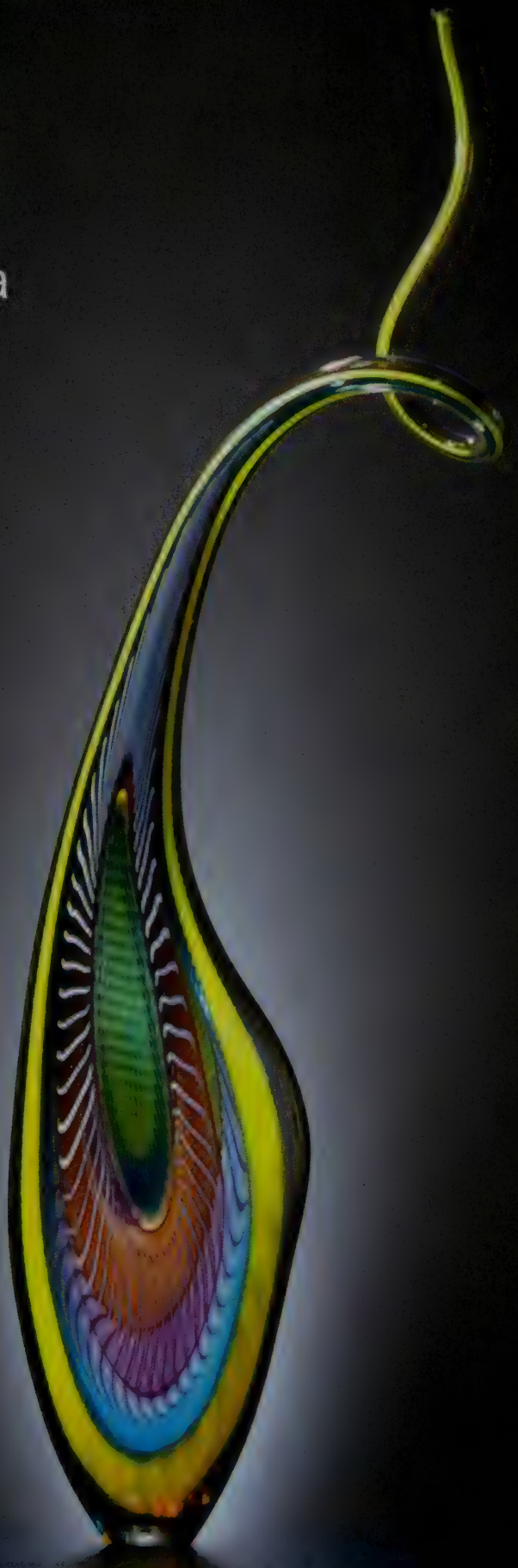
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7:00 Sarah Lee Guthrie and Johnny Irion

Intermission

LEANN RIMES

Fireworks will take place over the Stockbridge Bowl following the evening concert

Please note: In case of inclement weather, the performances scheduled for the Manor House Lawn next to the Visitor Center will take place in the Chamber Music Hall.

LeAnn Rimes

With the release of *This Woman*, LeAnn Rimes fulfills the promise she showed as a thirteen-year-old superstar who earned two Grammy Awards for *Blue*, her 1996 major label debut. RIAA-certified multi-platinum, the album has sold 8 million copies and the title track remains one of her signature songs. A series of best-selling albums and hit singles followed, including the chart-topping "How Do I Live" (the longest-running single on the *Billboard* Hot 100) and "Can't Fight the Moonlight," one of four songs Rimes contributed to the multi-platinum soundtrack album *Coyote Ugly*. On *Twisted Angel* (Curb Records) LeAnn introduced a new set of songs, four of which she co-wrote. This album represented a major stylistic departure for the singer, who originally broke through in the country and Christian music markets. LeAnn Rimes also recorded "We Can," the theme song to the film *Legally Blonde 2: Red, White & Blonde*. "We Can" was written by Diane Warren and marked another in a string of successful collaborations between the two Grammy-winning artists. Two of Rimes's major hits, "Can't Fight the Moonlight" and "How Do I Live," were written by Warren for the films *Coyote Ugly* and *Con-Air*, respectively. October 2004 brought the release of *What a Wonderful World*, LeAnn's first Christmas album. The collection of eight traditional songs includes "White Christmas" and "Have Yourself a Merry Little Christmas," as well as three original compositions co-written by Rimes. The album was recorded at the legendary Capitol Records studio with members of the Brian Setzer Orchestra. *This Woman* was released in January 2005. Its producer, Dann Huff, played guitar on LeAnn's early recording sessions and has since become one of Nashville's top producers. LeAnn's first bona-fide country album in four years, *This Woman* made its chart debut at #2 on the Country album charts and #3 on *Billboard*'s Top 200 albums chart. The single "Nothin' Bout Love" was on the *Billboard* Hot Country Singles chart for months and peaked at #5. LeAnn wrote or co-wrote three songs on the album, including "I Got It Bad" (written with her husband, Dean Sheremet, and Trey Bruce), which is the theme for NASCAR.

Sarah Lee Guthrie and Johnny Irion

The musical richness and psychological depth of the initial collaboration between Sarah Lee Guthrie—granddaughter of Woody and daughter of Arlo—and the prodigious South Carolinian Johnny Irion, the fittingly titled *Exploration*, is irrefutable proof that the two quite naturally bring out the best in each other. The material—11 originals plus a previously unrecorded Pete Seeger song—is notable for the couple's caressing harmonies, which carry on the legacy of Johnny and June, Gram and Emmylou. *Exploration* was produced by Gary Louris (of the Jayhawks) and Ed Ackerson. Sarah Lee was two years old when she made her singing debut as part of a children's chorus on Arlo's 1981 album, *Power of Love*, but she had little subsequent interest in making music herself, although she was surrounded by it. After graduating from high school in 1997, Sarah Lee served as her father's tour manager. Johnny Irion came out of the vibrant Carolina indie-rock scene of the early '90s, first as a member of Queen Sarah Saturday and later with Dillon Fence. The two met at an L.A. club and eventually their relationship became musical as well as romantic. By 2001 they had each released solo albums on Arlo's Rising Son label and starting touring together, averaging 180 shows a year. The next step was obvious—it was time for the now-married couple to make an album together. *Exploration* marks the intertwined coming of age of two vital and distinctive artists.

Pre-concert Performers and Activities

Trent Arterberry left pre-med studies at UCLA to study mime, eventually training with the renowned French master Marcel Marceau. Since that time he has added new elements to the classic mime performance to create a unique form of contemporary, personal theater. He has performed across North America, Europe, and Asia, and has received numerous awards and distinctions. In the 1970s, he combined mime and music and opened for recording artists from B.B. King to Spyro Gyra and the Kinks. He also opened Julio Iglesias's first North American tour, including four nights at New York's Radio City Music Hall. After hundreds of college appearances, the National Association of Campus Activities named Arterberry "Performing Artist of the Year." In the 1980s, Arterberry performed around the world on leisure luxury liners, including the prestigious QE2 and the SS Norway, and also entertained at trade shows and meetings for major corporations. In the 1990s, after moving to Vancouver Island, Arterberry mixed mime and storytelling in the autobiographical *Mime Out Loud.* The play was premiered at the Victoria Fringe Theatre Festival, won rave reviews, and was named "Best Local Production." In the new millennium, Arterberry has developed *The Bigg Show*, blending storytelling, mime, music, and puppetry for audiences of all ages and is now touring across the United States and Canada.

Tom Murphy was born and raised in Pottsville, Pennsylvania, where he graduated from Pottsville High. After receiving his bachelor's degree from East Stroudsburg University, he moved to Stowe, Vermont, where he spent two years as a professional acrobatic skier before turning his energies to the stage. He co-founded two international touring comedy troupes, Mountain Mime and Klown Shoes, and taught in Denmark, France, Germany, Austria, and in the United States (at the Boston University Theater Institute and Ringling Brothers' Clown College). Mr. Murphy has been featured in a Showtime special from "The Just for Laughs Festival" in Montreal. In Paris he was awarded "Number One Clown" at the 1987 international circus competition, Cirque De Demain. After a three-month engagement at the International Resorts Hotel in Atlantic City, he traveled to Hollywood to make his film debut in *Ava's Magical Adventure* starring Timothy Bottoms and Patrick Dempsey. For the past decade Mr. Murphy has been touring primarily in Europe and the United States, where he has built a solid reputation as a Theater Clown, continuing the slapstick tradition of Keaton, Lloyd, and Chaplin. No stranger to Broadway, in 1984 he co-produced with clarinetist Jean Kopperud a show entitled *The Ladder and the Clarinet at the Symphony Space*—it was just a bit shy of critical acclaim. In November 1998 Mr. Murphy performed his solo show on Broadway at the New Victory Theater, a thirteen-performance, sold-out engagement that also earned critical acclaim. In both 1999 and 2000 he was awarded "Artist of the Year" by Germany's *Künstler* Magazine. He has just returned from a two-month European tour, happy to help celebrate America's 230th birthday.

Randy Judkins is a unique motivational speaker, trainer, and performer who has presented programs to students, parents, teachers, and business people in over 25 states as well as in Canada and Europe. Randy has instructed at the Ringling Brothers Barnum & Bailey Clown College in Florida; has served as a character consultant for TriStar Pictures and as a *Circus of the Stars* trainer in Hollywood; appeared in a *CBS This Morning* segment filmed on location in Burlington, Vermont; and has taught master classes in character and physical theater at New York's Juilliard School of Drama. In 2002 Randy founded "The Maine Hysterical Society," a comedy trio whose mission is "to preserve, promote, and provoke laughter" through song satires, sketch comedy, and improvisation. Last summer he ran the "Beach to Beacon" 10K Road Race in his native state of Maine and personally gathered sponsors to raise over $1200 for the Boys and Girls Clubs of Greater Portland by juggling three balls—never dropping

one—while running the entire 6.2 miles. Since 1988, he has facilitated original, interactive programs on humor in our lives, change, stress, self-concept, and teamwork for numerous professional groups and companies.

Returning for his 19th Fourth-of-July appearance at Tanglewood, **Woody Keppel** (aka Mr. Woodhead) began performing in 1980, playing comic roles for Sarah Caldwell's Opera Company of Boston. In 1984 he co-founded Waldo & Woodhead, a comedy-variety show for all ages, which he performed on six continents in theaters, festivals, television, and films. His film acting credits include Patrick Dempsey's *Ava's Magical Adventure*, Edgewood Production's *Icebreaker*, *Moving Targets*, *Radical Jack*, *Pressure Point*, and David Giancola's soon-to-be-released "B-movie" spoof, *Illegal Aliens*, with Chyna Laurer and Anna Nicole Smith. Mr. Keppel has written and starred in four children's videos; his most recent, *Woodhead Saves the Farm*, was recognized by Sesame Street and Parent's magazines as a "Year's Best" for kids. His newly released CD of music for kids is entitled *Mr. Woodhead's Party in the Animal Barn*.

Theatre Nouveau artistes offer **Fantastic Face Painting** (Makiaje) for its 18th season at Tanglewood's July 4th celebration. This fine facial artistry consists of hand-blended, colour-coordinated, folk-arte Renaissance designs and masques. Each one, an improviZensation, is delicately dramatic, uplifting one's creative spirit. Artistic director **Majalehn** is also developing a *theatre nouveau* (new theatre with an evocative vision) and offers *"the new danse of theatre"* sessions, a unique movement-theatre discipline, interweaving theatre, music, and danse as profound performance artistry.

Got Stress? • Feeling Tension? • Want to get relaxed and in holiday mode fast?

Come enjoy a **Chair Massage**! Our experienced and skilled massage therapists will use hands-on acupressure and Swedish-style massage techniques while you are comfortably seated in a specially designed massage chair. You will feel your tension melt away, stress vanish, and be renewed and recharged.

Back To Life! 15 minutes $20 • Back To Bliss! 25 minutes $35
20% of the proceeds will benefit the Tanglewood Music Center.
Look for us at the tree line inside the main entrance to the right.

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Established in 1980, **Hurdy Gurdy Monkey and Me** started out as a man, a monkey, and a dream—OK, OK, it wasn't *that* dramatic—but close! Tony Lupo founded Hurdy Gurdy Monkey and Me after studying the lost art of old-fashioned organ grinding. Coco the monkey (Tony's famous better half) has been with Tony for 26 amazing years. Tony has raised her since she was a baby, creating his own reward training system. Coco and Tony have a special bond that radiates whenever they perform. They are one of only two organ grinder and monkey teams left on the east coast and only one of three teams in the U.S. preserving this 140-year-old entertainment tradition. New England's only live performing monkey act has been featured on many television programs, including *Late Night with David Letterman*, *Saturday Night Live*, *Chronicle*, and NBC's *Today Show*. Tony and Coco were featured in the television movie *The Kennedys and the Fitzgeralds* and have received the prestigious comedic honor of a lifetime membership to the Harvard Lampoon. Topping their list of impressive appearances, however, is performing at the BSO's 4th of July Celebration at Tanglewood for 24 consecutive years.



BOSTON POPS

The Boston Pops Orchestra
Keith Lockhart conducting

Wednesday evening, July 12, 2006, at 8:30
Koussevitzky Music Shed
Tanglewood
For the benefit of the Boston Symphony Orchestra Pension Fund

2006 SEASON

Keith Lockhart, Conductor
John Williams, Laureate Conductor
Bruce Hangen, Principal Pops Guest Conductor

Jazz Festival 2006

Tanglewood

LENOX, MA

September 1 – 3


Wynton Marsalis


Elvis Costello


Dr. John


Dave Brubeck

SEPTEMBER 1 FRIDAY

8pm *Ozawa Hall*

Spanish Harlem Orchestra

The Big Three Palladium Orchestra
featuring the music of Tito Puente, Machito, and Tito Rodriguez

SEPTEMBER 2 SATURDAY

3pm *Ozawa Hall*

Marian McPartland
Live taping for NPR's "Piano Jazz" with special guest Elvis Costello

8pm *Shed*

Wynton Marsalis

Dr. John
with guests Steve Tyrell, John Pizzarelli, and more

SEPTEMBER 3 SUNDAY

2pm *Ozawa Hall*

Dizzy Gillespie™ All Star Big Band
directed by Slide Hampton
with special guest vocalist Roberta Gambarini

8pm *Ozawa Hall*

Dave Brubeck Quartet and Symphonette

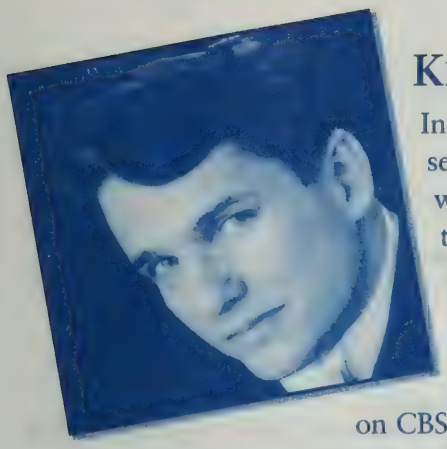
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...more than a magazine
The Exclusive Music Magazine
of the Tanglewood Jazz Festival



Keith Lockhart

In 2005 Keith Lockhart marked his tenth anniversary season as Boston Pops Conductor. In February 1995 he was named 20th Conductor of the Boston Pops Orchestra since its founding in 1885. During his tenure, he has conducted more than 800 concerts and made 63 television shows, including 38 new programs for PBS's Evening at Pops; the annual July Fourth spectacular, produced by CBS4 in Boston and shown nationally on CBS Television; and the orchestra's annual holiday special, produced and aired in Boston on CBS4. The Boston Pops' 2002 July Fourth broadcast was nominated for an Emmy Award for Outstanding Classical Music/Dance Program, and the 2002 Evening at Pops telecast of "Fiddlers Three" won the 2002 ASCAP Deems Taylor Award in the Television Broadcast category. Keith Lockhart has led the Boston Pops on 26 national tours, four overseas tours of Japan and Korea, and in performances at Carnegie Hall and Radio City Music Hall. Under Mr. Lockhart's direction, the orchestra has dramatically broadened its touring activities, performing to enthusiastic audiences in concert halls and sports arenas across the country. In September 2004 they appeared live on national television with Sir Elton John during the NFL Season Kickoff special. In February 2002 Mr. Lockhart led the Boston Pops in the pregame show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans. In November 2004 Keith Lockhart and the Boston Pops released *Sleigh Ride*, the orchestra's first self-produced recording. In June 2005 they released a collection of patriotic favorites entitled *America*. Both recordings are available online through www.bostonpops.org. Keith Lockhart and the Boston Pops Orchestra recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*.

Born in Poughkeepsie, N.Y., in November 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh. Mr. Lockhart came to the Boston Pops from Cincinnati, where he served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. Music Director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Winter Olympic Games in Salt Lake City. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Baltimore, Chicago, Cincinnati, Cleveland, Columbus, Dallas, Edmonton, Houston, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver as well as the New York Chamber Symphony and New Japan Philharmonic. He opened the 2002-03 Saint Louis Symphony season with a gala concert featuring cellist Yo-Yo Ma, and returned to Saint Louis in September 2004; he led the Deutsches Symphonie-Orchester in Berlin on New Year's Eve 2002, and the Concertgebouw Orchestra of Amsterdam in June 2003. He led his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera and in spring 2004 made his Boston Lyric Opera debut with Puccini's *Tosca*. As music director of the Utah Symphony, he led a production of Britten's *A Midsummer Night's Dream* in March 2005 and Puccini's *La Rondine* in January 2006.

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Wednesday evening, July 12, 2006, at 8:30

KEITH LOCKHART conducting

BERNSTEIN ON BROADWAY

Starring
Christine Ebersole, Kurt Ollmann, and Matthew Morrison
with
Tanglewood Music Center Fellows
Jo Ellen Miller, Rachel Schutz, Brendan Daly,
Michael Hix, Mathew Lake, and Anthony P. McGlaun

Stage direction by Gary Griffin • Music direction by David Krane

To Lenny! To Lenny! — Williams

Overture to *Candide*

Selections from *On the Town* (1944; lyrics by Betty Comden and Adolph Green)

New York, New York
Kurt Ollmann (Gaby), Matthew Morrison (Ozzie), and Mathew Lake (Chip)

Lonely Town
Mr. Ollmann

The Great Lover

I Can Cook Too
Christine Ebersole (Hildy)

Selections from *Wonderful Town* (1953; lyrics by Comden and Green)

Wrong Note Rag

A Little Bit in Love
Jo Ellen Miller (Eileen)

Pass That Football
Mr. Morrison (Wreck)

Conga
Ms. Ebersole (Ruth) and Company

Video content designed by Susan Dangel

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

BOSTON POPS

INTERMISSION

Selections from *West Side Story* (1957; lyrics by Stephen Sondheim)

Mambo

Something's Coming
Mr. Morrison (Tony)

Tonight Quintet
Ms. Miller (Maria), Mr. Morrison, Ms. Ebersole (Anita),
Mr. Lake (Bernardo), and Michael Hix (Riff)

Selections from *1600 Pennsylvania Avenue* (1976; lyrics by Alan Jay Lerner)

Take Care of This House
Ms. Miller

We Must Have a Ball
Mr. Ollmann

Duet for One
Ms. Ebersole and Company

Selections from *Candide* (1956; lyrics by John Latouche, Richard Wilbur, and Leonard Bernstein)

The Best of All Possible Worlds
Mr. Ollmann (Pangloss), Rachel Schutz (Cunegonde), Brendan Daly (Candide),
Ms. Miller (Paquette), and Mr. Lake (Maximillian)

Glitter and Be Gay
Ms. Schutz

My Love
Anthony P. McGlaun (Governor) and Ms. Schutz

Make Our Garden Grow
Ms. Schutz, Mr. Daly, and Company

Established in 1903, the Boston Symphony Pension Institution is the oldest among the American symphony orchestras. In recent years the Pension Institution has paid over $2.5 million annually to nearly one hundred pensioners or their surviving spouses. Pension Institution income is derived from Pension Fund concerts and from Open Rehearsals at Symphony Hall and at Tanglewood. Contributions are also made each year by the Boston Symphony Orchestra, Inc. Representatives of the Players and the Corporation are members of the Pension Institution's Board of Directors.

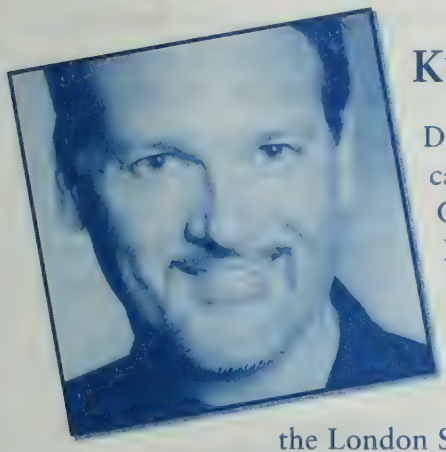


Christine Ebersole

Christine Ebersole has enchanted audiences throughout her performing career, from the Broadway stage to television series and specials, film, concert appearances, and recordings. She received critical acclaim for her performance as Dorothy Brock in the smash revival of *42nd Street*, for which she won the Outer Critics Circle Award and the coveted Tony Award for Best Leading Actress in a Musical. Other memorable New York stage performances include *I Love My Wife*, *On The Twentieth Century*, *Oklahoma*, *Dinner At Eight* (Tony and Outer Critics Circle nominations), and *The Best Man* opposite Chris Noth and Charles Durning. She has starred in two Encores productions at City Center, stopping the show with "To Keep My Love Alive" from *A Connecticut Yankee*. Christine has appeared in many hit movies including *Tootsie*, *Amadeus*, *Dead Again*, *Thief of Hearts*, *Till There Was You*, and *My Girl 2*. On television she was seen as as stripper Tessie Tura in Bette Midler's *Gypsy*, co-starred in the reunion film *Mary and Rhoda*, appeared with Diana Ross in *Platinum*, and opposite Jane Fonda in the critically acclaimed *The Dollmaker*. Christine was a "Not Ready For Prime Time Player" during the 1981-82 *Saturday Night Live* season alongside Eddie Murphy, Joe Piscopo, and Mary Gross. She co-



starred in the CBS/Ted Danson series *INK* and has guest-starred on many shows. She has often appeared in televised concerts on PBS, including her star turns in *Ira Gershwin at 100: A Celebration at Carnegie Hall* and *The Rodgers & Hart Story: Thou Swell, Thou Witty*. She has appeared in *The American Songbook Series* at Lincoln Center and in concert halls across the country. Christine recently starred as M'Lynn in the Broadway hit *Steel Magnolias* (2005) and in a new musical at Playwrights Horizons called *Grey Gardens* (2006), for which she won a Drama Desk Award for Best Actress in a Musical for her role as Edie Beal. *Grey Gardens* will open this fall on Broadway. Teaming with her *42nd Street* co-star Billy Stritch brought kudos from critics and audiences alike at Feinstein's, resulting in a CD of the show, *In Your Dreams*, released in 2005 on Gaslight Records, and a subsequent tour.



Kurt Ollmann

Distinguished American baritone Kurt Ollmann first came to prominence singing Riff on the Deutsche Grammophon recording of *West Side Story* under Leonard Bernstein. His operatic career has since taken him to La Scala, Vienna State Opera, Rome Opera, Brussels' La Monnaie, and the Wexford Festival, as well as the Seattle, Washington, Los Angeles, and New York City Opera companies. He has sung with the London Symphony Orchestra, L'Orchestre de Paris, Rome's Accademia de Santa Cecilia, the New York Philharmonic, the St. Paul Chamber Orchestra, and with the orchestras of Boston, Baltimore, Philadelphia, and San Francisco, among many others. A noted recitalist, Mr. Ollmann studied the song literature with Gérard Souzay and Pierre Bernac and has made a specialty of the French and American classical song literature. He has appeared in recital at London's Wigmore Hall and in Paris, Milan, Geneva, New York, Chicago, and numerous other European and American cities with such pianist colleagues as Mary Dibbern, Steven Blier, and Donald St. Pierre. A champion of new American music, he has premiered works by such composers as Leonard Bernstein, Ned Rorem, Michael Torke, Richard Danielpour, and Peter Lieberson and appears regularly with the New York Festival of Song. He was one of the original performers of the AIDS Quilt Songbook. Kurt Ollmann has recorded songs of Leguerney with Mary Dibbern for Harmonia Mundi France, Roussel with Dalton Baldwin for EMI, Schumann with Michael Barrett for Koch, and song works of Rorem with the New York Festival of Song for New World Records and with the composer for Newport Classics. Among his many other recordings are Gounod's *Roméo et Juliette* with Plácido Domingo on BMG, Gershwin's *Oh, Kay!* with Dawn Upshaw on Nonesuch, Bernstein's *Candide* and *West Side Story* on DG, Ravel's *l'Heure Espagnole* under Previn, and *Pelléas et Mélisande* on Opera d'Oro. He has also been seen on television in several PBS specials.



Matthew Morrison

Matthew Morrison received a Tony Award nomination, as well as Drama Desk and Outer Critics Circle Award nominations, for his portrayal of Fabrizio in the musical *The Light in the Piazza*. He originated the role of Link Larkin in *Hairspray* (Outer Critics Circle Award nomination) and has also appeared on Broadway in *A Naked Girl on the Appian Way*, *The Rocky Horror Show*, and *Footloose*. His film credits include *Music & Lyrics By*, *I Think I Love My Wife*, *Marci X*, *Primary Colors*, *Encino Man*, and *Simply Funk*. On television he has been seen in *Law & Order: Criminal Intent*, the ABC-TV movie *Once Upon a Mattress*, *Hack*, *Sex and the City*, and *The Journey of Alan Strange*, as well as several pilots. As a member of the musical group Fresh Step, he performed on *The Late Show with David Letterman*. He made his Boston Pops debut at Symphony Hall in June.



Jo Ellen Miller

Soprano Jo Ellen Miller received her bachelor's degree from Carnegie Mellon University and her master's from the University of Michigan. Returning for her second summer as a Tanglewood Music Center Fellow, she has been soprano soloist in Handel's *Messiah* with the Monmouth Civic Chorus in Red Bank, New Jersey, and participated in Sarasota Opera's ten-week apprentice program, covering the roles of Barbarina in *Le nozze di Figaro* and Musetta in *La bohème*.

2006 Tanglewood

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Sponsored by the Tanglewood Association of the Boston Symphony Association of Volunteers

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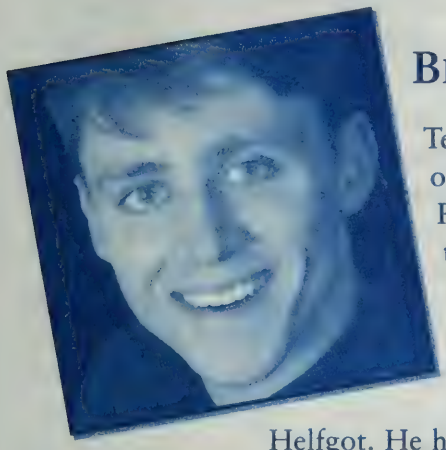
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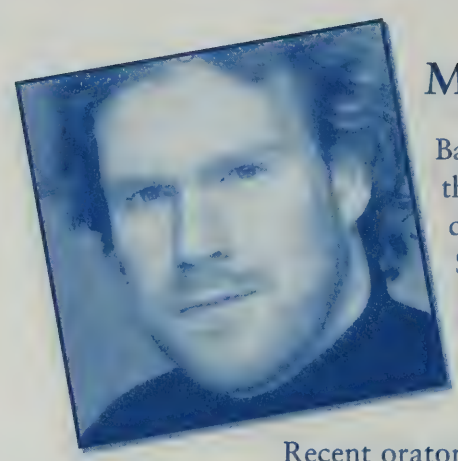
Rachel Schutz

Born in Wales, the British-American soprano Rachel Schutz began her career on the stage at age three and competed in numerous Welsh youth competitions. In 1997 she appeared in the premiere of John Hardy's opera *The Roswell Incident* with Music Theater Wales. After moving to Germany the following year, Ms. Schutz studied with Mark Gruett of the Deutsche Oper Berlin. She has sung leading roles in musical and operetta productions around Europe and the United States and in the summer of 2003 won the Roland Jones Scholarship Competition. Currently a junior at Stony Brook University in New York, she studies there with Elaine Bonazzi. She has also studied with Beverly Rinaldi, Daniel Ferro, and Richard Miller, among others. Last year she won the New York Civic Morning Musicals Vocal Competition and the Stony Brook Concerto Competition, and played Flora in Stony Brook's production of Britten's *The Turn of the Screw*. A 2005 Tanglewood Music Center Fellow, she was a New York district winner and New York regional finalist in the Metropolitan Opera's National Council auditions and played Susanna in Stony Brook Opera's production of *Le nozze di Figaro*.



Brendan Daly

Tenor Brendan Daly is a frequent guest artist with orchestras and ensembles throughout the Northeast. Recent appearances include Mozart's *Impresario* with the Boston Classical Orchestra, Kurt Weill's *Seven Deadly Sins* with Intermezzo Opera, and *I pagliacci* with Lowell Opera. He has appeared as Tamino in *The Magic Flute* and has sung principal roles in zarzuela productions under the direction of Daniel Helfgot. He has been soloist in Handel's *Messiah*, Mendelssohn's *Elijah*, and Mozart's Requiem and *Coronation* Mass, recently gave concerts with Cambridge Opera and the Sippican Choral Society, and sang Eisenstein in a *Die Fledermaus* revue with Opera Providence. A native of Atlanta, Georgia, Mr. Daly received his bachelor's degree from Harvard in Music and Romance Languages and Literatures. He has pursued interests in choral conducting and early music, and began his formal vocal training at the Longy School of Music, where he completed his master's degree in the spring of 2004.



Michael Hix

Baritone Michael Hix holds a bachelor's degree in music theory from Furman University, and dual master's degrees in voice and historical musicology from Florida State University, where he is currently a doctoral student in voice. Recent operatic roles include Falke in *Die Fledermaus*, Lord Mountarart in *Iolanthe*, Germont in *La traviata*, Don Alfonso in *Così fan tutte*, and Nick Shadow in *The Rake's Progress*. Recent oratorio and concert work include Mendelssohn's *Elijah*, Mahler's *Kindertotenlieder*, Orff's *Carmina burana*, Bach's *St. John* Passion, and John Eccles's *Hymn to Harmony*. Mr. Hix has sung with Ohio Light Opera, Opera Birmingham, Ashlawn-Highland Opera, Tupelo Symphony, Southeastern Symphony Orchestra, and the Tallahassee Bach Parley. As a musicologist he has won the Simonton Literary Prize and a student presentation award from the American Musicologist Society.



Mathew Lake

Baritone Mathew Lake is currently pursuing his doctorate in voice at the University of Cincinnati College-Conservatory of Music. He has recently been seen in the roles of Sid (*Albert Herring*), Melchior (*Amahl and the Night Visitors*), and Dr. Falke (*Die Fledermaus*), and will be playing the Swineherd in an upcoming production of John Harbison's *A Full Moon in March* as part of the Cincinnati Fringe Festival. Mr. Lake is also frequently seen on the concert stage performing works such as Handel's *Messiah*, Bach's Christmas Oratorio and Magnificat, and Fauré's Requiem with such groups as the Apollo Chorus of Chicago, the William Ferris Chorale, and the Peninsula Music Festival. In the upcoming season he will be featured in Dvořák's *Te Deum* with the Elmhurst (Illinois) Symphony.

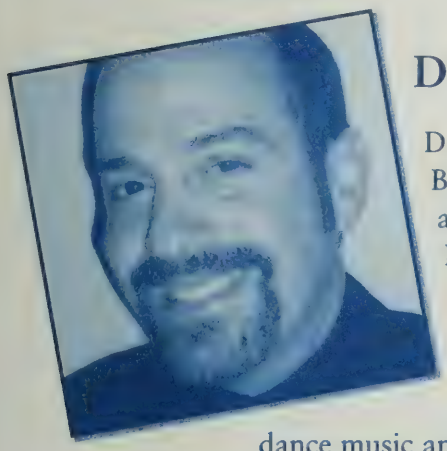


Anthony P. McGlaun

A native of Detroit, tenor Anthony P. McGlaun began singing at the age of five in his local church. He received formal music training at Morehouse College in Atlanta, Georgia, where he was a touring member and soloist with the renowned glee club. He holds a master's degree in vocal performance from the University of Northern Iowa. Mr. McGlaun has performed in Italy with the Rome Festival. Currently he sings with the Michigan Opera Theater Chorus and is an active recitalist in the Detroit metropolitan area. Having joined the faculty of Margrove College in the fall of 2004 as Director of Vocal Activities, Mr. McGlaun was appointed Assistant Professor of Music in fall 2005.

Gary Griffin

Director Gary Griffin, who provided stage direction for the Boston Pops' "Bernstein on Broadway" performances in Symphony Hall and at Tanglewood, recently made his Broadway debut with *The Color Purple*. His production of *Pacific Overtures* was seen at London's Donmar Warehouse and received the Olivier Award for Outstanding Musical Production. In New York he has directed *The Apple Tree, A Tree Grows in Brooklyn*, *Pardon My English*, and *The New Moon* for City Center Encores! and *Beautiful Thing* at the Cherry Lane Theatre. He is associate artistic director of Chicago Shakespeare Theatre where he has directed *A Little Night Music* and *Sunday in the Park with George*. His production of *My Fair Lady* played both the McCarter Theatre and Hartford Stage last season after its debut at Chicago's Court Theatre. Gary has received eight Joseph Jefferson Awards for directing and has twice been named a Chicagoan of the Year in the Arts by the Chicago Tribune.



David Krane

David Krane, who provided music direction for the Boston Pops' "Bernstein on Broadway" concerts, appeared with and prepared the Pops' 1991 tribute to Leonard Bernstein and the 2002 tributes to Richard Rodgers. While studying composition at the Curtis Institute, he received grants from Bernstein, and his Broadway career began with Bernstein's last musical, *1600 Pennsylvania Avenue*. Mr. Krane created the dance music and additional score adaptation for the 2003 Oscar-winning movie *Chicago*. He was commissioned to compose the first American musical ever to be performed in the Middle East, *Apire*, which premiered in Doha, Qatar, in November 2005. David has created dance music and arrangements for many Broadway shows, among them *La Cage aux Folles* (revival), the Tony Award-winning *Cabaret*, *Man of La Mancha*, the new *Oklahoma!*, *Kiss of the Spider Woman*, *The Music Man*, *Show Boat, Victor/Victoria*, *Minnelli on Minnelli*, and *Damn Yankees*; he provided orchestrations for *She Loves Me* and *The World Goes Round* (Drama Desk nominee). His television credits include *Once Upon a Mattress*, the award-winning *Annie*, for which he was honored by the Academy of TV Arts & Sciences Primetime Emmy Awards, *Mrs. Santa Claus*, and *Cinderella*.

THE BOSTON POPS ORCHESTRA

KEITH LOCKHART
Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

BRUCE HANGEN
Principal Pops Guest Conductor

First Violins
Tamara Smirnova
Beranek Chair, fully funded in perpetuity
Alexander Velinzon
Edward and Bertha C. Rose Chair, fully funded in perpetuity
Elita Kang
Bo Youp Hwang
Eunice and Julian Cohen Chair, fully funded in perpetuity
Ikuko Mizuno
Amnon Levy
*Jennie Shames‡
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
*Xin Ding
*Polina Sedukh

Second Violins
Vyacheslav Uritsky
James F. and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
*Catherine French
*Kelly Barr
*Jason Horowitz

*Glen Cherry
§Gerald Elias

Violas
Cathy Basrak
Edward Gazouleas
Robert Barnes
Michael Zaretsky
Marc Jeanneret
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter
*Marvin Moon

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair, fully funded in perpetuity
Sato Knudsen
Mihail Jojatu
Luis Leguía
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TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed,...which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present



BSO Archives

After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

Two "Special Focus" Exhibits at the Tanglewood Visitor Center



"Schoenberg on Display": In conjunction with the BSO's two-season Beethoven/Schoenberg project, the Arnold Schoenberg Center in Austria has graciously lent the BSO a selection of dramatic photographs of Arnold Schoenberg (1874-1951). The displayed photographs—including Schoenberg's "Blue Self-Portrait" of 1910 (shown here)—represent a small portion of a much larger traveling exhibition that was curated by the composer's son and daughter, Lawrence A. Schoenberg and Nuria Schoenberg Nono, and was displayed at Symphony Hall during the 2005-06 season. The Schoenberg Center images are supplemented with materials from the BSO Archives that document BSO performances of works by Schoenberg.

* * * * *

Mozart's "Idomeneo": In recognition of the 250th anniversary of Mozart's birth, a small exhibit of photographs, programs, and other memorabilia from the BSO Archives documents the American premiere performance of Mozart's early opera *Idomeneo* given by the Opera Department of the Berkshire Music Center (now the Tanglewood Music Center) on August 4, 1947, under the direction of Boris Goldovsky. Pictured here in a photo by Howard S. Babbitt, Jr., are Berkshire Music Center students Dorothy Dawson as Idomeneo's son Idamante, Nancy Trickey as the Trojan princess Ilia, and Joseph Laderoute as Idomeneo, the king of Crete, in a scene from the opera's final act.



Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

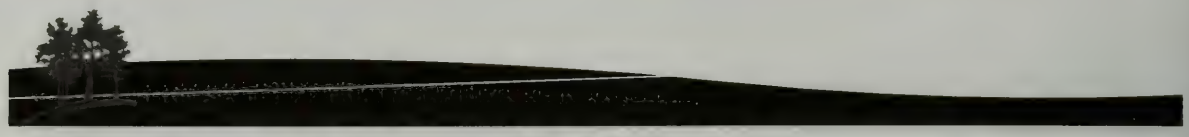
The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. "So long as art and culture exist there is hope for humanity." Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. Ellen Highstein was appointed Director of the Tanglewood Music Center in 1997.

The 150 young performers and composers in the TMC's Fellowship Program—advanced musicians who generally have completed all or most of their formal training—participate in an intensive program including chamber and orchestral music, opera, and art song, with a strong emphasis on music of the twentieth and twenty-first centuries. All participants receive full fellowships that underwrite tuition, room, and board. TMC Orchestra highlights this summer include a concert performance in the Koussevitzky Music Shed of Strauss's *Elektra* conducted by James Levine with a guest cast of internationally renowned singers, and three TMCO concerts in Seiji Ozawa Hall led by Bernard Haitink (the orchestra's opening concert), Stefan Asbury (with guest artist Dawn Upshaw), and Herbert Blomstedt (making his first appearance with the TMCO in the season's final concert). All TMCO concerts in Ozawa



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Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission



Hall also feature performances to be led by the 2006 TMC Conducting Fellows. The 2006 Festival of Contemporary Music—a five-day celebration of the music of our time—will be directed by Stefan Asbury. This year's Festival opens with a triple bill of opera, including the U.S. stage premiere of Elliott Carter's one-act comic opera *What Next?* conducted by James Levine, along with Hindemith's *Hin und Zurück* (*There and Back*; this was featured in the TMC's opening session in 1940 with Hindemith at the piano) and Stravinsky's *Mavra*. Following four chamber concerts including classic works and premieres, the Festival will close with Mark-Anthony Turnage's *Blood on the Floor*, a landmark work for chamber orchestra and jazz quartet. 2006 also sees a second collaboration between the TMC Vocal Program and Keith Lockhart and the Boston Pops Orchestra, this year performing works by Leonard Bernstein in the Shed on July 12. Besides music of Bernstein and contemporary opera, TMC singers also participate in the TMC's ongoing chamber music programs in Ozawa Hall (Sunday mornings at 10 a.m. and on Saturdays at 6 p.m. prior to BSO concerts). Other projects this summer include the intensive string quartet seminar that regularly opens the TMC season, and two new Composition Program projects: one exploring the possibilities of music written for unusual solo instruments (with performances on July 5); the other, in collaboration with Shakespeare & Company, on writing incidental music for the theater (with actors including Tina Packer, that company's director, on stage with TMC musicians in Ozawa Hall on August 9).

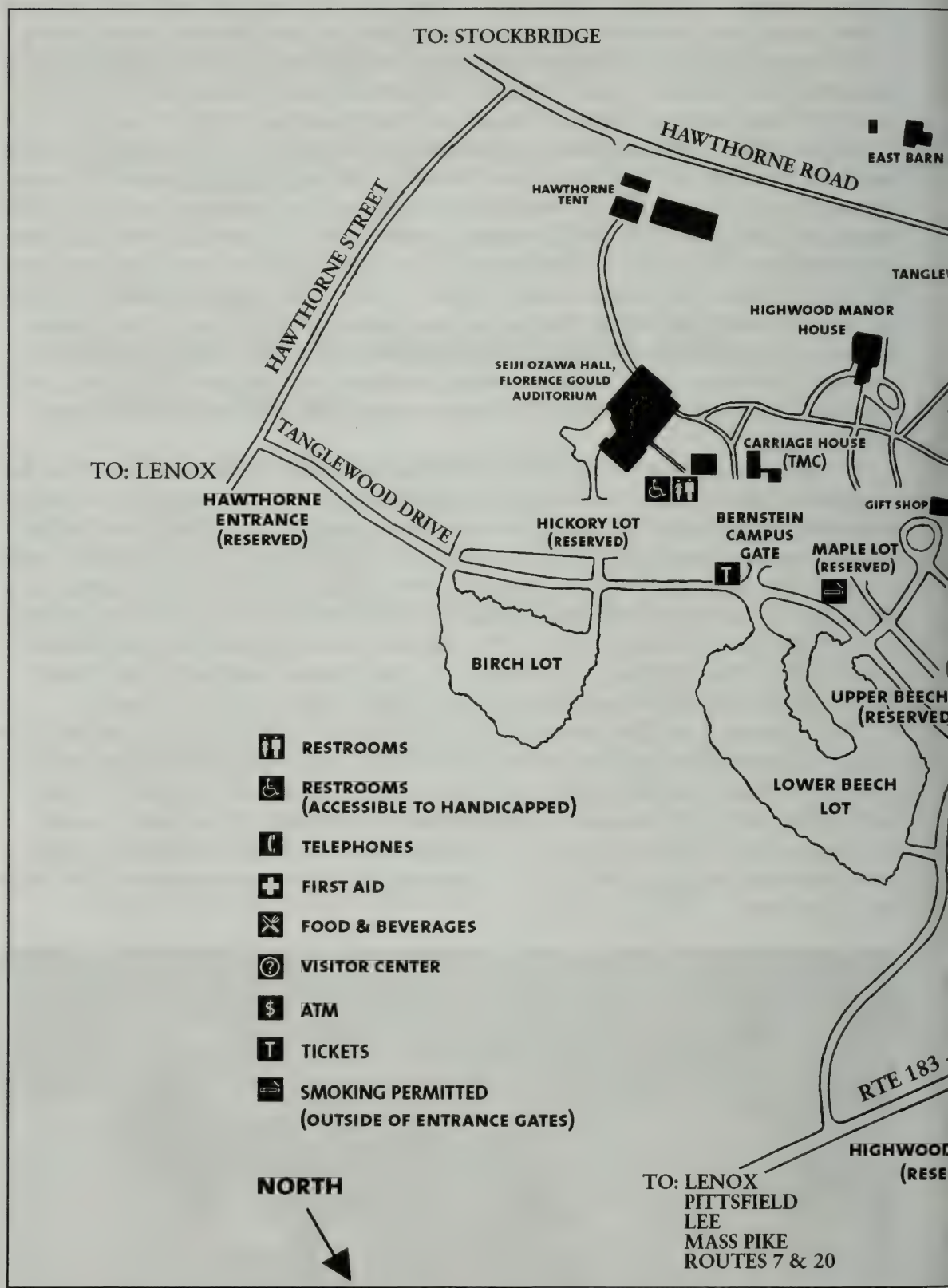
It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Seiji Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, Stephanie Blythe, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Walter H. Scott



BSO Music Director James Levine, who works with the TMC Fellows in classes on orchestral repertoire, Lieder, and opera, shown here with TMC Vocal Fellows in a July 2005 session devoted to Mozart's "Don Giovanni"


TO: STOCKBRIDGE
HAWTHORNE ROAD
EAST BARN
HAWTHORNE TENT
HAWTHORNE STREET
TANGLE
HIGHWOOD MANOR HOUSE
SEIJI OZAWA HALL, FLORENCE GOULD AUDITORIUM
CARRIAGE HOUSE (TMC)
TANGLEWOOD DRIVE
TO: LENOX
HAWTHORNE ENTRANCE (RESERVED)
HICKORY LOT (RESERVED)
BERNSTEIN CAMPUS GATE
GIFT SHOP
MAPLE LOT (RESERVED)
BIRCH LOT
UPPER BEECH (RESERVED
LOWER BEECH LOT
RESTROOMS
RESTROOMS (ACCESSIBLE TO HANDICAPPED)
TELEPHONES
FIRST AID
FOOD & BEVERAGES
VISITOR CENTER
ATM
TICKETS
SMOKING PERMITTED (OUTSIDE OF ENTRANCE GATES)
RTE 183
HIGHWOOD (RESE
NORTH
TO: LENOX
PITTSFIELD
LEE
MASS PIKE
ROUTES 7 & 20


MAHKEENAC LOT
ST BARN
HAWTHORNE COTTAGE
(RESERVED AREA)
TO: GREAT BARRINGTON
ROUTE 102
LIONS GATE TICKET OFFICE
CHAMBER MUSIC HALL
VISITOR CENTER
KOUSSEVITZKY MUSIC SHED
FORMAL GARDENS
FORMAL GARDENS TENT
GRILLE
THEATRE
MAIN GATE
GALLERIA
RTE 183
MUSIC STORE
GIFT SHOP
MAIN BOX OFFICE
FRIENDS OFFICE
ATM
BSO LOT (RESERVED)
WEST MAIN LOT
EAST MAIN LOT
WEST MAIN ENTRANCE
MAIN ENTRANCE
UPPER WEST LOT
EAST MAIN ENTRANCE
UPPER EAST LOT
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Judy Benjamin
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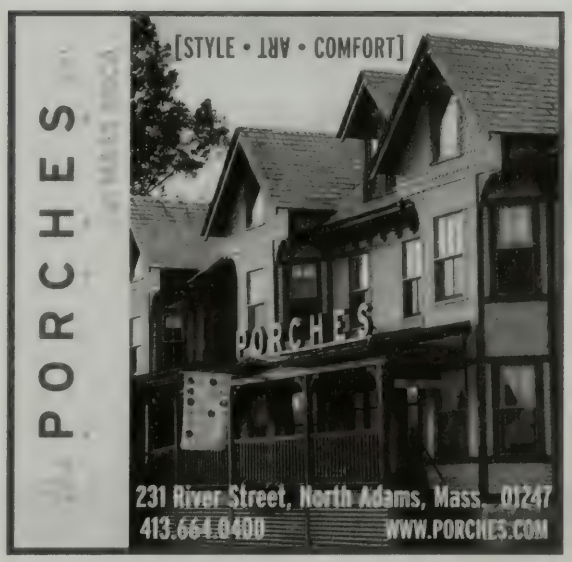
EDUCATION
Gabe Kosakoff, *Vice-Chair*
The Joys of Tanglewood (Berkshire Museum Series)
Carol Kosakoff
Elena Winter
Talks & Walks
Ivan Kates
Mary Ellen Tremblay
Customer Service
Muriel Lazzarini
Tanglewood for Kids
Rita Blieberg
Stephanie Gittleman
Youth Activities
Brian Rabuse
Andrew Garcia

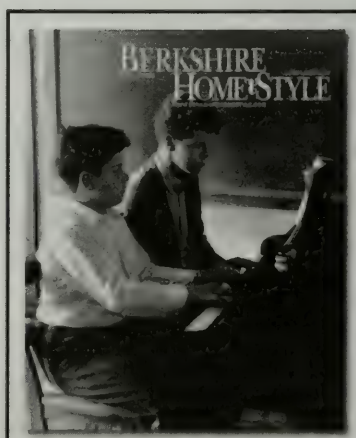
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Personnel
Alexandra Warshaw
Ready Team
Jessica Mormann
Mary Naylor
Cynthia Bilder-Caminiti
Retired Volunteers Club
Judith Cook
Passes/Tickets
Pat Henneberry

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TMC
Bob Gittleman, *Vice-Chair*
TMC Lunch Program
Howard and Sue Arkans
Transportation Coordinator
Gus Leibowitz
Opening Exercises
Mary Blair
Karen Methven
TOP Picnic
Arline Breskin
Rosalie Beal





James Levine & Van Cliburn at Marlboro

from our
August 2005
Cover

online at
berkshirehomestyle.com

IN CONSIDERATION OF OUR PERFORMING ARTISTS AND PATRONS

PLEASE NOTE: TANGLEWOOD IS PLEASED TO OFFER A SMOKE-FREE ENVIRONMENT. WE ASK THAT YOU REFRAIN FROM SMOKING ANYWHERE ON THE TANGLEWOOD GROUNDS. DESIGNATED SMOKING AREAS ARE MARKED OUTSIDE THE ENTRANCE GATES.

Latecomers will be seated at the first convenient pause in the program.
If you must leave early, kindly do so between works or at intermission.
Please do not bring food or beverages into the Music Shed or Ozawa Hall.

PLEASE NOTE THAT THE USE OF AUDIO OR VIDEO RECORDING EQUIPMENT DURING CONCERTS AND REHEARSALS IS PROHIBITED, AND THAT VIDEO CAMERAS MAY NOT BE CARRIED INTO THE MUSIC SHED OR OZAWA HALL DURING CONCERTS OR REHEARSALS.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

FOR THE SAFETY OF YOUR FELLOW PATRONS, PLEASE NOTE THAT COOKING, OPEN FLAMES, SPORTS ACTIVITIES, BIKES, SCOOTERS, SKATEBOARDS, AND TENTS OR OTHER STRUCTURES ARE PROHIBITED FROM THE TANGLEWOOD GROUNDS, AND THAT BALL PLAYING IS NOT PERMITTED ON THE SHED LAWN AT ANY TIME WHEN THE GROUNDS ARE OPEN FOR A SHED CONCERT.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

THANK YOU FOR YOUR COOPERATION.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200. Tickets can also be ordered online at www.bso.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

THE BSO's WEB SITE at **www.bso.org** provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, parking facilities are located at the Main Gate and at Ozawa Hall. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located throughout the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts. Meals to go may be ordered several days in advance at www.bso.org.

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LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten. LAWN TICKETS FOR ALL BSO AND POPS CONCERTS IN THE SHED MAY BE UPGRADED AT THE BOX OFFICE, subject to availability, for the difference in the price paid for the original lawn ticket and the price of the seat inside the Shed.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates. KIDS' CORNER, where children accompanied by adults may take part in musical and arts and crafts activities supervised by BSO staff, is available during the Saturday-morning Open Rehearsals and beginning at 12 noon before Sunday-afternoon concerts. Further information about Kids' Corner is available at the Visitor Center.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $17 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are available only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon until twenty minutes after the concert on Sunday, with additional hours Friday and Saturday evenings from 5:30 p.m. until twenty minutes after the concerts on these evenings, as well as during concert intermissions. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

JAMES LEVINE


Koichi Miura

James Levine became Music Director of the Boston Symphony Orchestra in the fall of 2004, having been named Music Director Designate in October 2001. He is the orchestra's fourteenth music director since the BSO's founding in 1881 and the first American-born conductor to hold that position. Highlights of Maestro Levine's 2005-06 subscription season included a season-opening all-French program celebrating the BSO's longstanding tradition of performing the French orchestral repertoire; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; BSO 125th-anniversary commissions from Elliott Carter, Jonathan Dawe, and Peter Lieberson; five of eleven programs (divided between 2005-06 and 2006-07) juxtaposing works by Beethoven and Schoenberg; and an appearance as conductor and pianist with the Boston Symphony Chamber Players. Highlights of his 2006-07 BSO programs (three of which again go to Carnegie Hall) include an American-themed Opening Night program featuring Renée Fleming in Barber's *Knoxville: Summer of 1915* and Sir James Galway in Bolcom's *Lyric Concerto* for flute and orchestra; the conclusion of the two-season Beethoven/Schoenberg project, including concert performances of Beethoven's *Fidelio* and Schoenberg's *Moses und Aron*; Bartók's *Bluebeard's Castle* and Berlioz's *La Damnation de Faust*; BSO 125th-anniversary commissions from Gunther Schuller and Charles Wuorinen; and music of Haydn, Mozart, Schumann, Brahms, and Ravel. Last summer at Tanglewood, Mr. Levine led concerts with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra, and worked with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Highlights of his 2006 Tanglewood season include Beethoven's Ninth Symphony, Schoenberg's *Gurrelieder*, concert performances of Mozart's *Don Giovanni* (part of a BSO all-Mozart weekend marking the 250th anniversary of the composer's birth) and Strauss's *Elektra* (the latter with the Tanglewood Music Center Orchestra), and the American stage premiere (also with TMC forces) of Elliott Carter's opera *What Next?* Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-five years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. In 2006-07 Maestro Levine will lead new Met productions of Puccini's *Madama Butterfly* (a special Opening Night performance), Puccini's *Il trittico*, and Gluck's *Orfeo ed Euridice*; revivals of Mozart's *Idomeneo* and *Die Zauberflöte*, Verdi's *Don Carlo*, and Wagner's *Die Meistersinger von Nürnberg*; and three concerts each at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philhar-

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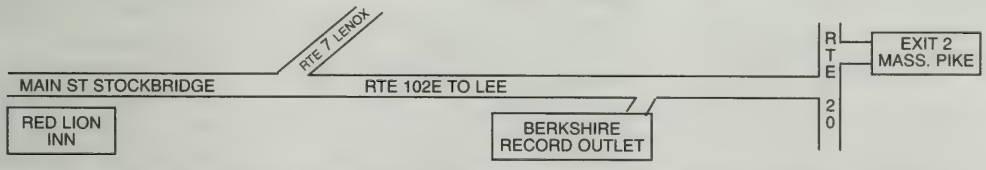
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James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.

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JAMES LEVINE


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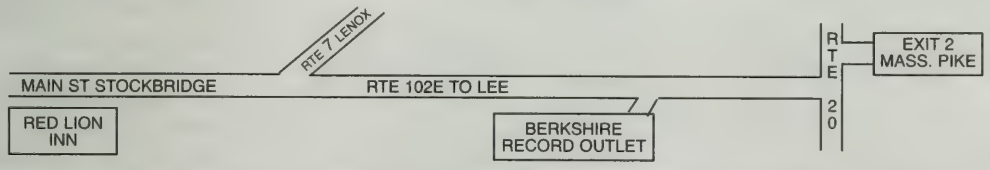
Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.

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Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

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*Sheila Fiekowsky
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

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*Valeria Vilker Kuchment
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*Tatiana Dimitriades
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*Si-Jing Huang
Mary B. Saltonstall chair, fully funded in perpetuity

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Kristin and Roger Servison chair

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Edgar and Shirley Grossman chair

Joseph McGauley
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David H. and Edith C. Howie chair, fully funded in perpetuity

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*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr
*Polina Sedukh
*Glen Cherry
*Jason Horowitz
§Gerald Elias

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
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*Marvin Moon

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
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Sato Knudsen
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Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
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*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
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*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

* *Participating in a system of rotated seating*
° *On leave*
‡ *On sabbatical leave*
§ *Substitute player*

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
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John P. II and Nancy S. Eustis chair, fully funded in perpetuity

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§Kevin Owen

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Peter Chapman
Ford H. Cooper chair, endowed in perpetuity in 1984
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Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity
J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair
§Richard Flanagan

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

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Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
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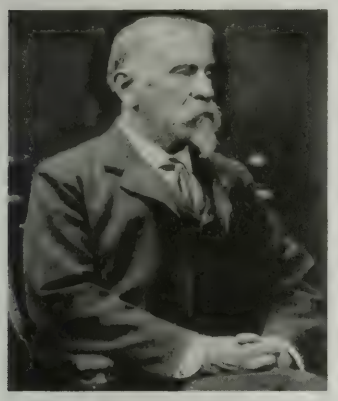
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A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 125th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in

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The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882



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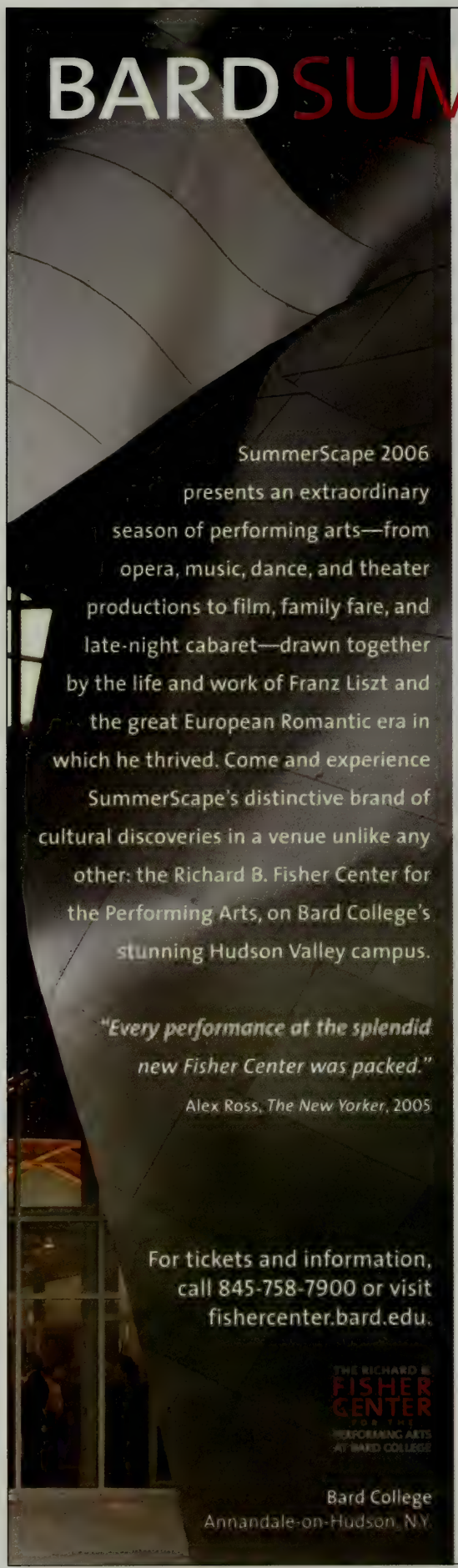
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Alex Ross, *The New Yorker*, 2005

OPERA

Genoveva

July 28, 30, August 2, 4, 5

An opera by Robert Schumann
The American Symphony Orchestra
Conducted by Leon Botstein
Directed by Kasper Bech Holten

Three operettas by Jacques Offenbach

Les deux aveugles • *L'Ile de Tulipatan* • *Ba-ta-clan*
August 3, 4, 5, 6, 9, 10, 11, 12

Conducted by James Bagwell
Directed by Ken Roht

THEATER

Camille

July 6, 7 ,8, 9, 13, 14, 15, 16

Adapted by Neil Bartlett
After *La Dame aux camellias* by Alexandre Dumas *fils*
Directed by Kate Whoriskey

DANCE

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June 29, 30, July 1

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BARD MUSIC FESTIVAL

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Liszt and His World

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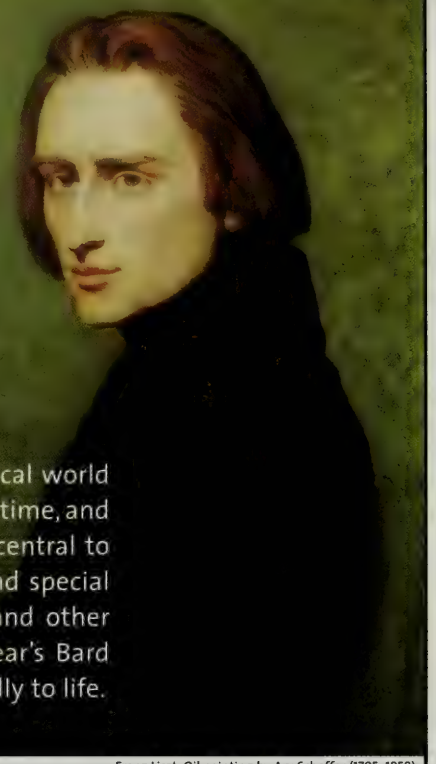
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AND HIS WORLD



August 11–13 and
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Franz Liszt. Oil painting by Ary Scheffer (1795–1858).

WEEKEND ONE

AUGUST 11–13, 2006

ART, SPECTACLE, AND THE PUBLIC

FRIDAY, AUGUST 11

PROGRAM ONE
LISZT: MIRROR OF THE 19TH CENTURY
Works by Liszt

SATURDAY, AUGUST 12

PROGRAM TWO
THE YOUNG LISZT: FROM VIENNA TO PARIS
Works by Liszt, Beethoven, Schubert, Hummel, Field, Czerny, Moscheles, Chopin, Wieck, Alkan, Henselt

SPECIAL EVENT
THE PIANO AND THE 19TH CENTURY
Performance with Commentary

PROGRAM THREE
POLITICS, PAINTING, THEATER, AND POETRY
Works by Liszt, Ernst, Raff
American Symphony Orchestra
Leon Botstein, conductor

SUNDAY, AUGUST 13

PROGRAM FOUR
VIRTUOSITY BLOW OUT
Works by Liszt, Meyerbeer, Thalberg, Ernst, Tausig, Popper, Menter

PROGRAM FIVE
VIRTUOSITY TRANSFIGURED: IN THE SHADOW OF PAGANINI
Works by Liszt, Schumann, Brahms, Paganini

PROGRAM SIX
GRAND OPERA BEFORE WAGNER
Excerpts from operas by Auber, Meyerbeer, Bellini, Rossini, Halévy, Donizetti
American Symphony Orchestra
Leon Botstein, conductor

WEEKEND TWO

AUGUST 18–20, 2006

FAITH AND POLITICS

FRIDAY, AUGUST 18

PROGRAM SEVEN
LISZT AND NATIONAL ASPIRATIONS
Works by Liszt, Schumann, Chopin, Smetana, Grieg, Musorgsky, MacDowell, Sgambati

SATURDAY, AUGUST 19

PROGRAM EIGHT
THE "GYPSIES," THE HUNGARIANS, AND THE EXOTIC IN MUSIC
Works by Liszt, Haydn, Schubert, Brahms, Mosonyi, Rózsavölgyi

PROGRAM NINE
BETWEEN TWO SCHOOLS: LISZT AND THE CHAMBER MUSIC TRADITION
Works by Liszt, Raff, Volkmann, Cornelius, Franz, Rubinstein

PROGRAM TEN
CHRIST AND FAUST
Works by Liszt and Berlioz
American Symphony Orchestra
Leon Botstein, conductor

SUNDAY, AUGUST 20

PROGRAM ELEVEN
LATE LISZT: SPIRITUALITY AND EXPERIMENTATION
Works by Liszt, Bruckner, Saint-Saëns, Franck, Busoni, Debussy, Wagner

PROGRAM TWELVE
LISZT AND WAGNER
Works by Liszt and Wagner
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Leon Botstein, conductor

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SCHOENBERG'S "GURRELIEDER"

TMC Orchestra concert of Saturday, July 15, at 8:30 26
James Levine conducting; Lisa Gasteen, Christine Brewer, Felicity Palmer, Siegfried Jerusalem, Alan Held, and other vocal soloists; Tanglewood Festival Chorus, John Oliver, conductor
STRAUSS'S "ELEKTRA"

Boston Symphony concert of Sunday, July 16, at 2:30 50
Sir Andrew Davis conducting; Jean-Yves Thibaudet, piano
MUSIC OF KODÁLY, LISZT, AND DVOŘÁK

THIS WEEK'S ANNOTATORS

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

Steven Ledbetter, program annotator of the Boston Symphony Orchestra from 1979 to 1998, now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three volumes of his program notes.

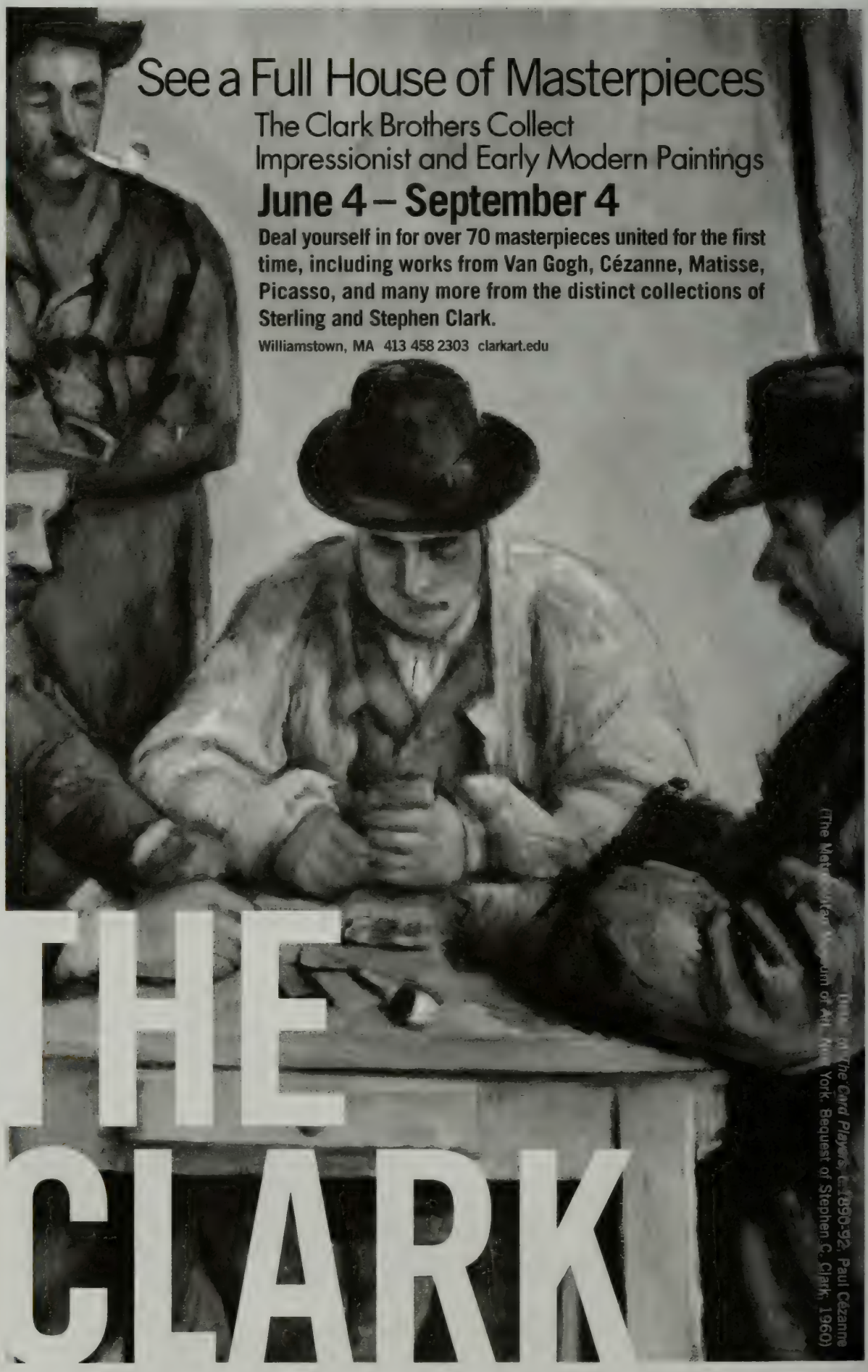
SATURDAY-MORNING OPEN REHEARSAL SPEAKERS

July 8, 22; August 5, 19 — Marc Mandel, BSO Director of Program Publications
July 15, 29; August 12, 26 — Robert Kirzinger, BSO Publications Associate



Walter H. Scott

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The Card Players, c. 1890-92, Paul Cézanne
(The Metropolitan Museum of Art, New York, Bequest of Stephen C. Clark, 1960)

2006 Tanglewood

SEIJI OZAWA HALL

Prelude Concert

Friday, July 14, at 6

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
CATHERINE FRENCH, violin (1st violin in Mozart)
XIN DING, violin (1st violin in Kodály)
KAZUKO MATSUSAKA, viola
MICKEY KATZ, cello
SCOTT ANDREWS, clarinet

This summer's Friday-evening Prelude Concerts mark the 250th anniversary of Mozart's birth with performances of his chamber music throughout the summer.

MOZART — Quintet in A for clarinet and strings, K.581
Allegro
Larghetto
Menuetto
Allegretto con Variazioni

KODÁLY — String Quartet No. 1, Opus 2
Adagio poco rubato; Allegro
Lento assai, tranquillo
Presto
Allegro

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Notes

Clarinet: the very name of the instrument tells us that its earliest proponents considered it a "little clarino," a substitute in some sense for the brilliant high trumpets (*clarini*) of the Baroque era; and for most of its early history (extending through virtually the entire eighteenth century), players tended to specialize in either the high or low end of the instrument, known as the clarinet and chalumeau registers respectively. No modern instrument owes more to the imagination of a single composer than the clarinet does to **Wolfgang Amadè Mozart** (1756-1791), who wrote for his friend, the clarinetist Anton Stadler, music

that exploits both registers of the instrument and at the same time gives it a real personality. From the time he composed *Idomeneo* in 1780, clarinets became an essential and memorable part of his opera orchestra, and they contribute to the special color of Symphony No. 39. But most of all Mozart wrote three works in which the clarinet is especially featured: the *Kegelstatt* Trio, K.498, in 1786; the present quintet in 1789, and the Clarinet Concerto, K.622, not quite two months before his death in 1791. (The *Kegelstatt* Trio will be performed in next week's Prelude Concert on July 21.)

In his earlier chamber works matching flute or oboe with stringed instruments, the color of the woodwind instrument virtually forced Mozart to write in a *concertante* style, i.e., the wind instrument opposed to the strings. But he had learned in the *Kegelstatt* Trio (K.498) how elegantly the clarinet could blend with a viola in the middle of its range, and this evidently suggested a rather different treatment of the wind instrument when he came to write the Clarinet Quintet three years later. The quintet, which Mozart himself called "Stadler's Quintet," was completed on September 29, 1789; Stadler, of course, played the first public performance, on December 22 that year, with Mozart taking part on the viola; it was a benefit concert given in Vienna by the Society of Musicians for the benefit of widows and orphans.

From beginning to end the quintet celebrates that particular passion for sheerly beautiful sound that Mozart cultivated in his last years. At the same time he exploits with rare efficacy the special characteristics of the clarinet, from its shimmering arpeggios in the development section of the first movement to the large skips in the first variation of the finale. At the same time, though the clarinet prominently characterizes the piece, Mozart does not let it dominate the proceedings entirely. The first Trio in the third movement is for strings alone in a pure quartet character, strikingly varied then by the dialogue between first violin and clarinet in the second Trio. This work, like the Clarinet Concerto that followed, is one of Mozart's autumnal scores, and it exercised (especially in the Larghetto movement) a strong influence on a similarly elegiac Clarinet Quintet by a later master—Johannes Brahms.

* * * * *

Zoltán Kodály (1882-1967) began inventing music when he was as young as four years old, and his earliest notated sketches date from his mid-teens. His early musical education was hands-on; he taught himself to play piano, violin, viola, and cello and performed chamber music at home with his parents. Later he attended Budapest University and the Academy of Music concurrently. A period of study abroad following a prize won for his *Summer Evening* led him to discover the music of Debussy, which immediately affected his style. Along with his friend and colleague Bartók, throughout his life he was an important collector and scholar of all kinds of Central European vernacular music, the styles and energy of which infused all of his original compositions. Kodály was also the most important Hungarian teacher of composition, counting among his students many of the best-known of later generations, including Pál Kadosa and Péter Eötvös. His concern for musical literacy among the general Hungarian populace led to the development of a system of elementary music education that is still employed throughout the world today under the auspices of the Kodály Institute.

Kodály's earliest important works tended to be either for chamber or choral forces (although the orchestral *Summer Evening* is an exception); his handful of orchestral works mostly date from the 1930s. In the 1920s he achieved worldwide renown for his opera *Háry János*, the suite from which became his most enduring concert work. He began conducting his own work, and his music also appeared on the programs of the great conductors of the day, including Koussevitzky, Toscanini, and Mengelberg, among others. He wrote *Dances of Galánta* (which will be performed by the BSO this Sunday afternoon, July 16) on commission for the Budapest Philharmonic Society, *Peacock Variations* for the Concertgebouw, and his Concerto for Orchestra for the fiftieth anniversary of the Chicago Symphony

Orchestra in 1940. Although, like Bartók, he was incensed and anxious following the German Anschluss prior to World War II, he remained in Hungary, where he continued to compose, conduct, teach, and study and compile folksong for the remainder of his long life.

Among his chamber works, his two string quartets are well thought of, and his Duo for violin and cello and Sonata for solo cello are performed often. The String Quartet No. 1, composed in 1908-09, shows clearly the impact of Kodály's intensive study of folk music that resulted in his publication, with Bartók, of a compilation of Hungarian folksong in 1906. The main melodic material, serving as the thematic foundation of the whole, is a genuine folk melody, which is developed via variation in the work's four movements. Following the slow presentation of this theme by the solo cello, the first movement is an Allegro, followed by an almost still slow movement, a quick but yearning Presto, and a theme-and-variations finale. The Allegretto fourth variation in 5/8 time was written by Kodály's first wife Emma.

—Notes by Steven Ledbetter (Mozart)
and Robert Kirzinger (Kodály)

ARTISTS

A native of Victoria, British Columbia, violinist **Catherine French** has performed frequently as a recitalist in the United States and Canada. Recent chamber music appearances have included concerts with the Boston Artists Ensemble and Prelude Concerts at Symphony Hall and Tanglewood. The recipient of numerous Canadian study grants, she won the grand prize at the National Competitive Festival of Music in 1986, was overall winner of the Canadian Music Competition in 1988, and won first prize in the CBC Young Artists Competition in 1989. In 1990 she won the concerto competition at Indiana University, where she was a pupil of Miriam Fried. Following graduation from Indiana University she earned a professional studies diploma at Mannes College of Music as a student of Felix Galimir. In May 1994 she received her master of music degree from the Juilliard School following studies with Joel Smirnoff. Ms. French joined the BSO's violin section in September 1994.

A former faculty member of the Central Conservatory of Music in Beijing, violinist **Xin Ding** was concertmaster of both the China Youth Symphony Orchestra and the China Chamber Orchestra. After receiving her bachelor of arts degree from the Central Conservatory of Music in 1995, she won the Gold Prize of the National String Quartet Competition in China. She has appeared as soloist and in chamber music throughout China, England, France, and Japan. Since 1997, her performances in New England have included appearances with the New Hampshire Symphony, the Boston Philharmonic, and other ensembles. Xin Ding joined the Boston Symphony Orchestra in January 1999.

Violist **Kazuko Matsusaka** joined the Boston Symphony Orchestra in August 1991. From 1987 to 1990 she was a member of the Pittsburgh Opera Orchestra, Pittsburgh Ballet Theater, and Pittsburgh New Music Ensemble. Ms. Matsusaka studied violin with Josef Gingold at the Indiana University School of Music. A Tanglewood Music Center Fellow in 1985, she holds a bachelor's degree from Hartt College of Music/University of Hartford, where she studied violin with Charles Terger, and a master's degree from the State University of New York, where she studied viola with John Graham. In 1988 she was awarded a special jury prize at the Lionel Tertis International Viola Competition. Ms. Matsusaka has been a soloist with the Central Massachusetts Symphony, the Newton Symphony Orchestra, and the Boston Pops Orchestra. A prizewinner in the Fischoff National Chamber Music Competition, she has also participated in the Norfolk Music Festival and the Yellow Barn Music Festival.

A native of Israel, cellist **Mickey Katz** joined the Boston Symphony Orchestra in September 2004, having previously been principal cellist of Boston Lyric Opera. Mr. Katz has distin-



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guished himself as a solo performer, chamber musician, and contemporary music specialist. His numerous honors include the Presser Music Award in Boston, the Karl Zeise Prize from the BSO at Tanglewood, first prizes in the Hudson Valley Philharmonic Competition and the Rubin Academy Competition in Tel Aviv, and scholarships from the America Israel Cultural Foundation. A passionate performer of new music, he premiered and recorded Menachem Wiesenberg's Cello Concerto with the Israel Defense Force Orchestra and has worked with composers Elliott Carter, György Kurtág, John Corigliano, Leon Kirchner, and Augusta Read Thomas in performing their music. A Tanglewood Music Center Fellow in 2001, he was invited back to Tanglewood in 2002 as a member of the New Fromm Players, an alumni ensemble-in-residence that works on challenging new pieces and collaborates with young composers. An active chamber musician, he has performed in important venues in the United States, Europe, and Israel, and has participated in the Marlboro Festival and Musicians from Marlboro tour, collaborating with such distinguished players as Pinchas Zukerman, Tabea Zimmermann, Kim Kashkashian, and Gilbert Kalish. A graduate of the New England Conservatory of Music, he completed his mandatory military service in Israel as a part of the "Distinguished Musician Program," playing in the Israel Defense Force String Quartet, performing throughout Israel in classical concerts and in many outreach and educational concerts for soldiers and other audiences.

Scott Andrews was appointed second clarinet of the Boston Symphony Orchestra in October 1995. Prior to joining the BSO, he was principal clarinet of the New England and Gardner chamber orchestras and also performed with the Cantata Singers Orchestra and the Boston Pops Esplanade Orchestra. As a chamber musician he has appeared with the Ying String Quartet, Auros Group for New Music, the Boston Symphony Chamber Players, and the Walden Chamber Players. He performs frequently in the BSO's Chamber Prelude concerts in Symphony Hall and at Tanglewood, and has participated on an ongoing basis at the Portland Chamber Music Festival. Originally from Virginia, Mr. Andrews first played piano and then violin before taking up the clarinet, studying with F. Edward Knakal of Virginia Beach. He attended the Virginia Governor's School for the Arts and the Interlochen Music Center in Michigan until 1989. Mr. Andrews graduated with distinction from the New England Conservatory of Music, where he studied with former BSO principal clarinetist Harold Wright. He participated as the Fellowship Artist-in-Residence at the Kneisel Hall Chamber Music Festival in 1992 and was twice awarded fellowships to the Tanglewood Music Center. As a teacher and clinician, he has given master classes in such varied locations as the Toho School in Tokyo, Kansas State University, and the Longy School in Cambridge, Massachusetts. He has given recitals and chamber music concerts throughout North America and the Asian Pacific. In addition to recordings with the Boston Symphony and Boston Pops Orchestras, he has recorded for VQR Digital, Koch International, and Denouement Records. Mr. Andrews currently teaches at the Tanglewood Music Center and the Boston Conservatory.

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30 p.m. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55 p.m.), as a courtesy to those patrons who are still seeking seats.

In Memoriam

Lorraine Hunt Lieberson

March 1, 1954 – July 3, 2006

Those of us who heard and saw Lorraine Hunt Lieberson grow from an exciting young Boston-based singer of extraordinary promise to the radiant, luminous presence who more recently graced so many of the world's great opera houses and concert stages were both fortunate and privileged, even beyond what we might have anticipated. She began her professional career as a violist who also happened to sing (notably, in Boston, with Craig Smith and Emmanuel Music), turning full-time to singing only after her viola was stolen in 1988. By 1985 she had already sung a small part in Schumann's *Das Paradies und die Peri* with the Boston Symphony, following that with a 1986 Tanglewood performance of Mozart's C minor Mass (as soprano II, before settling as a mezzo-soprano into what she called her "viola voice") and, in November that year, a BSO performance and recording of Mélisande's song in Fauré's music for Maeterlinck's play. The mid-'90s brought performances of Hans Krása's Symphony for Small Orchestra with mezzo-soprano, Seiji Ozawa conducting; and music of Haydn and Handel at Tanglewood (the Handel with the Handel & Haydn Society Orchestra). For Peter Sellars she was Sesto in Handel's *Giulio Cesare* in 1985 and, two years later, Donna Elvira in *Don Giovanni*; later collaborations with Sellars included Handel's *Theodora* at Glyndebourne and Bach's cantatas 82 and 199. Other roles included Berlioz's Beatrice, Bizet's Carmen, and Handel's Xerxes at Boston Lyric Opera; Charpentier's *Medée* in Paris; and, at the Metropolitan Opera, Myrtle Wilson in the world premiere of John Harbison's *The Great Gatsby* and Didon in Berlioz's *Les Troyens*, both with James Levine on the podium. With the BSO in recent years she sang Mahler's Symphony No. 3 with Levine, Debussy's Mélisande in concert performances of *Pelléas et Mélisande* led by Bernard Haitink, and Berlioz's *Roméo et Juliette* also with Levine; in 2003 there was a Tanglewood recital in Ozawa Hall. This past season with the BSO brought the east coast premiere under Levine in November of the extraordinary *Neruda Songs* written for her by her husband Peter Lieberson (whom she met in 1997 when she played Triraksha in his opera *Ashoka's Dream* at Santa Fe Opera; they were married in 2000); the Wood-Dove in Schoenberg's *Gurrelieder* under Levine this past February, and tour performances of the *Neruda Songs* this past March. The Krása symphony, Debussy's opera, Berlioz's *Roméo*, and the *Neruda Songs* were also performed in Carnegie Hall.



Michael Lutch

Performing Peter Lieberson's "Neruda Songs" with the BSO in November 2005

Lorraine Hunt Lieberson's uniquely communicative artistry far exceeded the mere technical aspects of her vocalism. Her keen and probing intellect, and her detailed attention to every note and syllable of the music she undertook to sing, combined with her unfailingly secure vocal skills and a voice of uncommonly rich, vibrant timbre to produce performances that captured and revealed the emotional core of what she sang in a way that riveted audiences. This was nowhere more apparent than in her Boston performances last November of her husband's *Neruda Songs*—songs of love and leavetaking whose emotional urgency radiated from the depths of her soul. None of us at that time could possibly have imagined her own leavetaking would follow quite this soon.

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SCHOENBERG *Gurrelieder*

Part I

INTERMISSION

Part II
Part III

CHRISTINE BREWER, soprano (Tove)
WALTRAUD MEIER, mezzo-soprano (Wood-Dove)
JOHAN BOTHA, tenor (Waldemar)
MATTHEW POLENZANI, tenor (Klaus-Narr)
WALDEMAR KMENTT, tenor (Speaker)
EIKE WILM SCHULTE, baritone (Peasant)
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JOHN OLIVER, conductor

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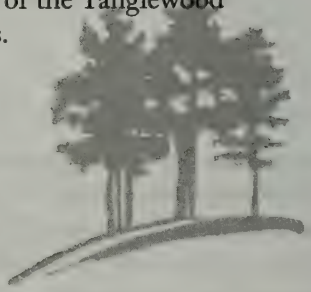
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July 13	Sir Andrew Davis, Conductor
July 21	Susan Graham, Mezzo-Soprano
July 27	Hans Graf, Conductor
August 3	Osvaldo Golijov, Composer
August 10	Norman Fischer, Cellist
August 17	Hilary Hahn, Violinist
August 24	Imogen Cooper, Pianist



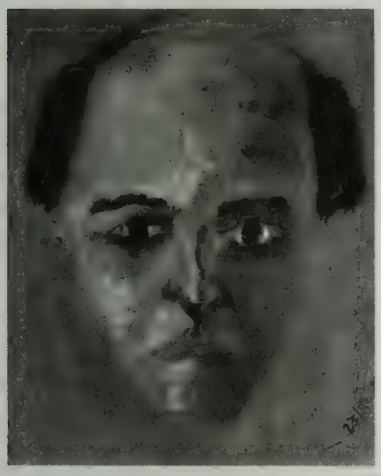
NOTES ON THE PROGRAM

Arnold Schoenberg

Gurrelieder (*Songs of Gurre*)

First performances: Private, between 1901 and 1909 (Part I or portions thereof); January 14, 1910, Vienna (first public performance of any part of *Gurrelieder*: Part I only, in Anton von Webern's two-piano eight-hands arrangement); February 23, 1913 (first complete performance), Vienna, Franz Schreker cond., Tonkünstlerorchester (Vienna Symphony), Philharmonic Chorus, Mercantile Choral Society, Hans Nachod (Waldemar), Martha Winternitz-Dorda (Tove), Marya Freund (Wood-Dove), Alexander Nosalewicz (Peasant), Alfred Boruttau (Klaus-Narr), Ferdinand Grigori (Speaker). *First BSO performances*: October 16, 1964 (Wood-Dove's Narrative only), Erich Leinsdorf cond., Lili Chookasian (Wood-Dove); August 25, 1974, Tanglewood (complete; also the only previous Tanglewood performance), Seiji Ozawa cond., with Berkshire Music Center Orchestra, Tanglewood Festival Chorus, James McCracken (Waldemar), Phyllis Curtin (Tove), Lili Chookasian (Wood-Dove), David Arnold (Peasant), Jerry Jennings (Klaus-Narr), George London (Speaker). *Only BSO performances since then*: March/April 1979, Boston and Carnegie Hall, Seiji Ozawa cond., Tanglewood Festival Chorus, James McCracken (Waldemar), Jessye Norman (Tove), Tatiana Troyanos (Wood-Dove), Kim Scown (Klaus-Narr), David Arnold (Peasant), Werner Klemperer (Speaker); February 2006, James Levine cond., Tanglewood Festival Chorus, Johan Botha (Peasant), Karita Mattila (Tove), Lorraine Hunt Lieberson (Wood-Dove), Paul Groves (Klaus-Narr), Albert Dohmen (Peasant), Waldemar Kmentt (Speaker).

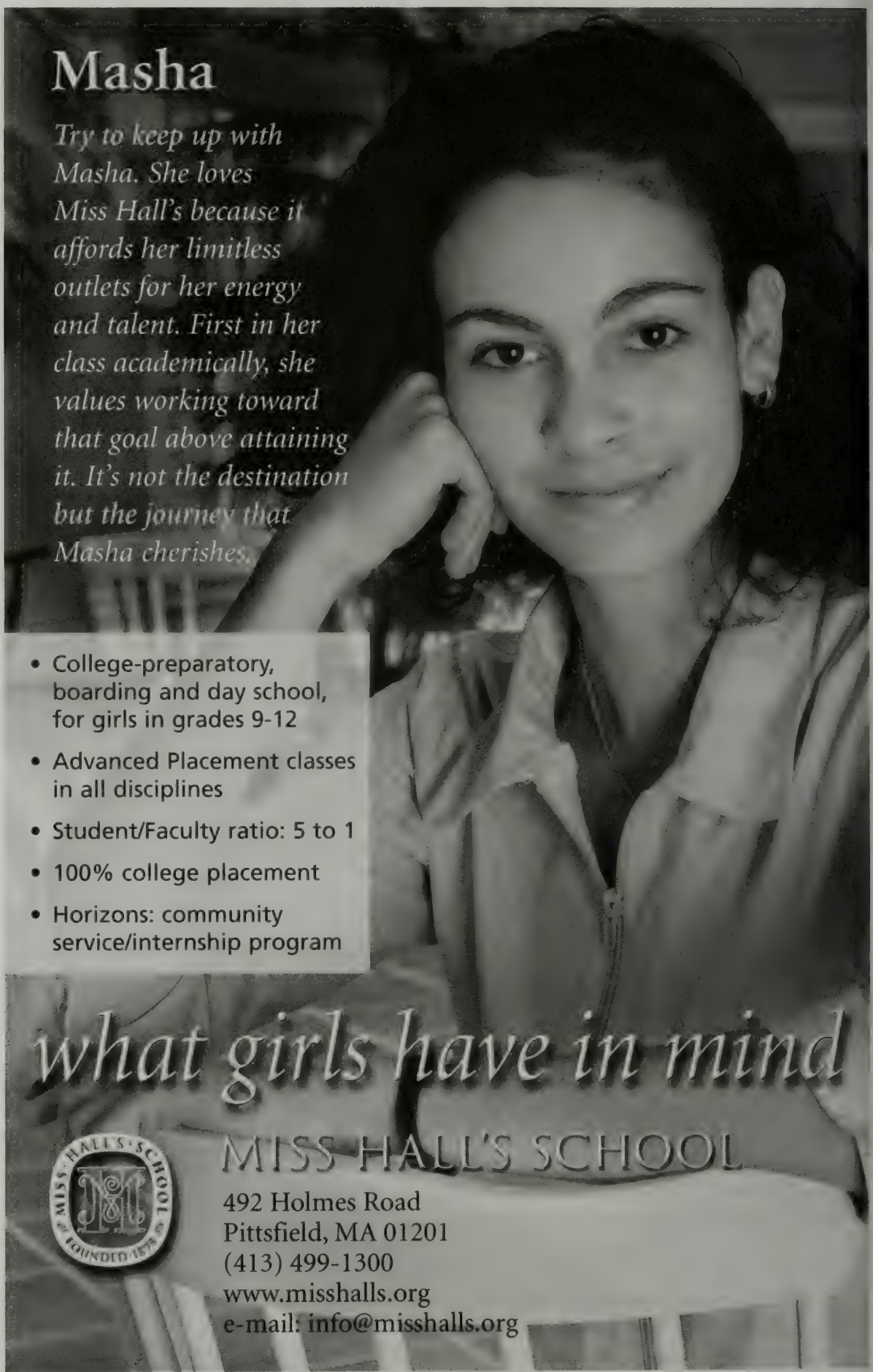
Gurrelieder is the ardent work of young artists: Jens Peter Jacobsen was twenty when he wrote the poem, Robert Franz Arnold turned twenty-seven the year he published his translation, and Schoenberg wrote most of the music at twenty-five. Both Jacobsen and Schoenberg were to move far away from their respective *Gurre* styles. In his Schoenberg monograph, Charles Rosen calls the *Gurrelieder* premiere a "posthumous" triumph for a composer who had already "changed almost beyond recognition." The process of completing the full score had been so drawn out that by the time Schoenberg inscribed the final C major chord on his special forty-eight-stave paper, he had by then presented his String Quartet No. 2, *Hanging Gardens* songs, and Opus 11 Piano Pieces. When the *Gurrelieder* were at last heard in February 1913, the Five Pieces for Orchestra, Opus 16, had been introduced in London and *Pierrot Lunaire* had been given in Berlin and eleven other cities in Germany and Austria.



Self-portrait 1910, oil on paper

At twenty-five, Schoenberg was putting together a minimal income orchestrating other people's operettas and as conductor of the chorus of the Metal Workers Union in the factory town of Stockerau. He was still living in Vienna, where his father, the proprietor of a small shoestore, had just died. Neither parent was particularly musical, though there was music in his mother's family: his cousin, Hans Nachod, was a heldentenor at the Kiel Opera and the first *Gurrelieder* Waldemar. At eight, Schoenberg began violin lessons and almost at once began to compose blatant imitations of the music he knew.

With money he earned giving German lessons to a Greek, Schoenberg bought some secondhand Beethoven scores, which left him burning to write string quartets. At this point a new friend, Oskar Adler, taught Schoenberg some elementary harmony and got


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him started playing the cello. He joined the orchestra Polyhymnia, an ensemble conducted by Alexander von Zemlinsky, then twenty-three, a composer whose first efforts had been encouraged by Brahms and a future conductor of distinction who held important positions in Vienna, Prague, and Berlin. Zemlinsky quickly made friends with the young man whose "fiery mishandling" of the cello he found so engaging. Schoenberg, for his part, acknowledged Zemlinsky as the man from whom he had acquired most of his "knowledge of compositional techniques and problems" and as, in effect, his only teacher.

From this teacher and friend, the confirmed Brahmsian also learned to understand, value, and love the music of Richard Wagner. Later, the personal side of the relationship was further consolidated when Schoenberg married Zemlinsky's sister Mathilde. In 1897, he completed his delightfully Dvořákian string quartet in D and saw it taken into the repertory of the Fitzner Quartet, one of the esteemed groups of the day. On December 1, 1899, Schoenberg completed his first undoubted masterpiece, the string sextet *Verklärte Nacht* (*Transfigured Night*). Just then, he learned that the *Tonkünstlerverein* ("Composers Alliance") in Vienna was offering a prize for a song cycle with piano accompaniment. He turned to the poetry of the Danish scientist and writer Jens Peter Jacobsen, and that was the beginning of *Gurrelieder*. Scandinavian literature had a considerable vogue in German-speaking countries around the turn of the century, and, like Ibsen, Strindberg, and Knut Hamsun, Jacobsen was excellently translated and widely read. Robert Franz Arnold's version was brand-new when Schoenberg encountered it at the end of 1899. Quickly, the composer became aware that the project demanded execution on a scale far beyond what he had envisioned. Later he wrote to his pupil Alban Berg:

> In March 1900, I composed parts I and II as well as much of Part III. Then, long pause, filled with scoring operettas. March (in other words early) 1901, completed the remainder. Then, instrumentation begun August 1901.... Continued in Berlin in the middle of 1902. Then big interruption because of operetta scores. Worked on it for the last time in 1903 and got as far as about page 118 [just after the beginning of the passage for the Peasant in Part III]. Thereupon let it be and abandoned it altogether! Took it up again in July 1910. Scored everything but the final chorus, completed that in Zehlendorf [a suburb of Berlin] 1911.

If we ask what Schoenberg accomplished between 1903, when he thought he was abandoning the *Gurrelieder* for good, and 1911, when he completed the score, we face an astounding list that includes *Pelleas und Melisande*, the String Quartet No. 1, the chorus *Friede auf Erden* (*Peace on Earth*), the Chamber Symphony No. 1, the Quartet

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No. 2, the *Hanging Gardens* cycle, the two sets of piano pieces, the Five Pieces for Orchestra, *Erwartung*, *Herzgewächse*, several songs both with orchestra and piano, most of the Chamber Symphony No. 2 (picked up again and finished as an exceptionally touching and beautiful hybrid in 1939), and a substantial start on the drama *Die glückliche Hand* (*The Lucky Touch*).

One sees him discovering the song in the Second Quartet about "the air of other planets," the changing-chords movement in the Five Pieces for Orchestra, the dazzling kaleidoscope of "Moonspot" in *Pierrot Lunaire*, and finding it hard, in the midst of such excitements, to think about finishing the *Gurrelieder*. That external and internal reasons, including a well-received piano four-hands reading of the score in a January 1910 concert, drove him after all to the task is a happy thing. The completed *Gurrelieder*—where the "old" glories of Tove's "*Nun sag ich dir zum ersten Mal*" ("Now for the first I say") and the chorus's "*Das Leben kommt mit Macht und Glanz*" ("Life comes with might and splendor"), orchestrated earlier, live with the new magic of the orchestral writing behind and around the telling of the tale of the Summer Wind's wild hunt—partakes of the peculiarly piquant and touching beauty of the hybrid.

The story of King Waldemar* and the Princess Tove occurs in a book of Jacobsen's called *A Cactus Blooms*. Waldemar loved Tovelille, whose name means "Little Dove" and for whom he built the castle of Gurre. ("*Gurren*" means "to coo." The ruins of Gurre can still be seen at the northern tip of Zealand near Helsinör, which is Hamlet's Elsinore.) But Queen Helwig had Tove murdered. In rage and grief, Waldemar offered God a lesson

*Waldemar IV Atterdag—the usual spelling is Valdemar, but it seems less confusing in this context to retain the German spelling—ruled in Denmark from 1340 to 1375. Upon his accession, he contracted a politically useful marriage to Helvig, sister of the Duke of Schleswig. His reign was marked by frequent and partially successful wars with Germany.









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in kingship, and for this he was condemned "after death to hunt each night from dusk to dawn, galloping with his spectral henchmen in wild chase across the stormy heavens." But his love was stronger than death. "All nature spoke to him of Tove, and each morning, when the grisly horrors of the nocturnal chase were past, he found Tove in the reawakening of the beauty of the world."

Schoenberg makes a three-part division of the material. Part I consists of nine love songs for Waldemar and Tove, followed by the Wood-Dove's narration of Tove's death and funeral. There is an orchestral prelude, and an interlude for orchestra sets the Wood-Dove's story off from the songs. Part II consists only of Waldemar's address to God after the death of Tove. Part III brings three more Waldemar songs, an address to his men, a soliloquy, and another harangue to God. These are separated and surrounded by two choruses and by two commentaries, that of a terrified peasant and another by Waldemar's own court jester. Another orchestral interlude prepares and sets off the conclusion, the story of the Summer Wind's wild chase and the sunrise. You have, then, a long section, a very short one, and another that is almost as long as the first.



Poster by stage designer Alfred Roller for the first performance of "Gurrelieder"

What follows makes no claim to be an analysis, nor even a full description of the music. Take it, rather, as a few comments by the way. The first measures of the Prelude—just flutes, oboes, horns, harps, violins—at once give us a sense of Schoenberg's orchestral imagination. The harmony lies quite still, just an E-flat major chord with an added sixth (C), which conveys something of the space the composition will take up. For the moment, then, the life is all in the texture, the single chord being articulated simultaneously in a rich variety of patterns and speeds, a cross-rhythmed vibration in two flutes, a trill in another, staccato raindrops in four more; different sections of violins, all muted, some in eighth-notes in contrary motion, others in both broken and continuous sixteenths; a cross-current of triplets in another flute and in one of the harps; horn and another harp continuing the offbeat "raindrops"; a softly punctuating harp chord every other measure, motionless E-flat and B-flat in two oboes. The Prelude makes one great excursion into D-flat (both major and minor) and then returns to its original key for the beginning of Waldemar's opening, scene-setting song. In other words, the song finishes what the Prelude began, so that Prelude and song are one. Indeed, the first absolutely stable, settled cadence in E-flat occurs only near the end of the song when Waldemar sings "*Ruh aus, mein Sinn, ruh aus*" ("Rest, my senses, rest").

Tove's first song, more scene-setting, introduces a new orchestral world. Where Waldemar's song was plain, dominated by softly solid chords of strings and woodwinds, a shimmering, flickering texture of solo violins, violas, and cellos lights her musing. In the second pair of songs, Waldemar and Tove are united. Waldemar—or Volmer, as he calls himself here—moves from impatience to the first glimpse of Tove. The music moves from

the restless C-sharp minor of "*Ross! mein Ross!*" ("Horse! my horse!) to the ecstatic E major surge of "*Volmer hat Tove gesehn*!" ("Volmer has seen Tove!"). As Tove watches Volmer's approach, her music, too, makes the journey from restless minor to jubilant major.

Ecstasy gives way to serenity in the next pair of songs. Waldemar's reverts to the "plain" style of his first song; Tove's, all delicately throbbing syncopations, is laced with the sympathetic solo song of clarinet, violin, and cello. The arching melody of this song is one Schoenberg will not let you forget. Then, in Waldemar's "*Es ist Mitternachtszeit*" ("'Tis midnight"), comes the first adumbration of tragedy—and the chilling sound of the cellos' quasi-recitative with its accompaniment of harp, cymbal, bass drum, and two solo basses. Tove makes gentle reply and Waldemar concludes their cycle of love songs with his rapt "*Du wunderliche Tove*" ("Extraordinary Tove"). It takes us back to the world of E-flat, but the harmony is not, in the end, resolved. There unfolds a great rehearing and development of the music we have heard so far, to spill, finally, into the Wood-Dove's story with the king's wildly beating heart, the picture of Waldemar's and Tove's thoughts gliding like two streams (her "*Nun sag ich dir*" in the violin, his "*So*

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tanzen die Engel" in the cello), the coffin on the king's shoulders, the one glimpse of Queen Hedwig with "the tears she did not wish to weep/Glittering in her eyes," the Angelus bells, the anguished and broken conclusion.

The first music of Part II is the last of Part I, but heard, as it were, at another angle. The music of *Gurrelieder* is constantly a music of returns. Like Thomas Mann and like Wagner, Schoenberg was a master of recapitulation.

Now Waldemar is dead, and Part III of *Gurrelieder* begins with the music we first heard with the words:

> 'Tis midnight,
> And unholy beings
> Rise from forgotten, sunken graves,
> And gaze with longing
> At the candles in the castle, and the cottage lights.

Waldemar wakens his men for their nightly and accursed ride. To the sound of a clanking, rattling, screaming orchestra—it is hard for us to remember that trombone glissandos were new in 1911—a peasant describes the destruction of nocturnal peace. The men themselves are heard from in a grim hunting-chorus. Waldemar is haunted by the sight and sound of Tove in all nature; the orchestra threads fragments of her song, "*Nun sag ich dir*," all about his voice. Flutes, clarinets, pizzicato violins, set up a sudden chirping. Now we hear from Waldemar's Jester Klaus, pathetic, aggrieved, funny, showing us another way of perceiving the events into which we have been so intensely drawn. Waldemar makes one last defiant address to God. His men prepare to return to their graves.

Implausibly low notes of contrabassoons, contrabass tuba, and contrabass trombone, a few scarcely breathed chords on flutes and celesta, slow the music into silence. In the



great stillness, leaves begin to stir as the Summer Wind begins his wild hunt. Here Schoenberg introduces a new mode of narrative, something between speech and song, to which he will soon return in *Pierrot Lunaire*. It is the most poetic, the most original section in the *Gurrelieder*. "What can the wind want?" In music suffused with sweet remembrance, a clarinet, some solo strings, tell us. To prepare the great choral sunrise with this music that stops just short of singing is a superb dramatic stroke on Schoenberg's part. The music, its textures enlivened by Schoenberg's energetic polyphony, surges to a climax on the chord where the whole work had started, only it is C major with its added sixth (now). C major has been saved for this moment. At the last, the alien sixth is taken away, and there is only the blaze of the pure C major chord as all nature greets the redeeming light of the sun.

—From notes by Michael Steinberg

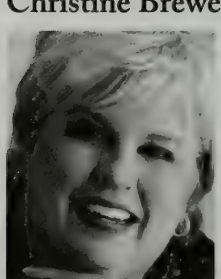
GUEST ARTISTS

Johan Botha



Born in South Africa, Johan Botha is considered one of the leading tenors of his generation. Since making debuts in Kaiserslautern, Hagen, Dortmund, and at Oper Bonn, he has been heard on all of the major opera and concert stages throughout the world, including the Gran Teatre del Liceu in Barcelona, the state operas of Berlin and Dresden, Lyric Opera of Chicago, the Grand Théatre de Genève, Hamburg State Opera, London's Royal Opera House, Los Angeles Opera, La Scala in Milan, the Opéra-Bastille and Châtelet in Paris, the Salzburg Festival, the Vienna Volksoper, and Opera Australia in Sydney. He appears regularly with the Metropolitan Opera and Vienna State Opera, where his repertoire includes *Daphne*, *Cavalleria rusticana*, *Don Carlo*, *Fidelio*, *Lohengrin*, *Die Meistersinger von Nürnberg*, *Tosca*, *Parsifal*, and *Die Frau ohne Schatten*, among others. Besides his deep commitment to opera, Johan Botha regularly appears on the concert stage as well, including collaborations with the BBC Symphony, Bergen Philharmonic, Boston Symphony Orchestra, Cleveland Orchestra, the Royal Philharmonic Orchestra of London, the London Symphony Orchestra, Munich Philharmonic, RSO-Vienna, and the WDR Cologne, as well as in Barcelona, Dresden, Madrid, Oslo, and frequently in his chosen hometown of Vienna, to name a few. Johan Botha made his Boston Symphony debut at Tanglewood in July 2005, in Mahler's Symphony No. 8 under James Levine. His subscription series debut was in February 2006, in Schoenberg's *Gurrelieder* also under Levine, and he returns to Symphony Hall for concert performances of Beethoven's *Fidelio* in March 2007.

Christine Brewer



American soprano Christine Brewer is acclaimed for her appearances in opera, concert, and recital. In January 2006 she joined James Levine and the Boston Symphony Orchestra—at short notice, without rehearsal, replacing an indisposed colleague—for Beethoven's *Missa Solemnis*, subsequently returning in March for Beethoven's Ninth Symphony in Boston and at Carnegie Hall. This weekend at Tanglewood under James Levine she sings Tove in *Gurrelieder* and Chrysothemis in *Elektra* on successive nights with the BSO and the Tanglewood Music Center Orchestra, respectively. To begin her 2005-06 season, Ms. Brewer sang her first complete Isolde, in Edinburgh Festival concert performances with Jonathan Nott leading the Bamberg Symphony Orchestra. 2005-06 also includes several performances of one of her signature roles, Leonore in Beethoven's *Fidelio*. Concert highlights of 2005-06 include semi-staged performances of Schoenberg's *Gurrelieder* with Seiji Ozawa at the Saito Kinen Festival, Mahler's Symphony No. 8 with Leonard Slatkin and the National Symphony, Mozart's Requiem with David

Robertson and the Saint Louis Symphony, and Verdi's Requiem under James Conlon with the San Francisco Symphony and (at the Ravinia Festival) the Chicago Symphony. She also furthers her collaboration with Donald Runnicles to include Zemlinsky's *Lyric Symphony* with the Berlin Philharmonic and Strauss's Four Last Songs with the Atlanta Symphony, the latter to be recorded for Telarc. Ms. Brewer appears regularly with the world's leading orchestras, opera companies, and conductors, in repertoire encompassing works of Mozart, Beethoven, Brahms, Verdi, Strauss, Mahler, Janáček, and Britten. As a recitalist she has appeared at London's Wigmore Hall and in Lincoln Center's "Art of the Song" series at Alice Tully Hall, as well as in St. Louis, Santa Fe, Cleveland, Portland (Oregon), Oklahoma City, and Washington. D.C. Ms. Brewer made her Boston Symphony debut at Tanglewood in August 1996 as a soloist in Mozart's *Requiem.*

Waltraud Meier



German mezzo-soprano Waltraud Meier makes her Tanglewood debut with this performance of *Gurrelieder*; she made her BSO debut in March 2004 singing Wagner's Wesendonck Lieder. Born in the Franconian city of Würzburg, Ms. Meier grew up in a home full of music-making; during her school and college days she was already singing in five different choruses. Having first studied English and Romance Languages while also taking voice lessons, she decided in 1976 to concentrate completely on her singing career, making her debut at the Würzburg Opera as Lola in *Cavalleria rusticana* and then undertaking a varied repertoire in the opera houses of Mannheim, Dortmund, Hanover, and Stuttgart. She made her international debut in 1980 at the Teatro Colón in Buenos Aires as Fricka in *Die Walküre*, then launched her international career with her triumph as Kundry in Wagner's *Parsifal* at the 1983 Bayreuth Festival. She now appears regularly at the Royal Opera House–Covent Garden, Metropolitan Opera, La Scala, the Opéra National of Paris, Vienna State Opera, and Bavarian State Opera in Munich. After



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further performances of Kundry in Bayreuth from 1983 to 1993, Ms. Meier moved further into the dramatic soprano repertoire, singing Isolde from 1993 to 1999 in Heiner Müller's legendary *Tristan und Isolde* production under Barenboim. At Bayreuth in 2000 she sang Sieglinde opposite Plácido Domingo in *Die Walküre* in the "Millennium Ring" staged by Jürgen Flimm and conducted by Giuseppe Sinopoli. Ms. Meier is also acclaimed for the Italian and French repertory, in such roles as Eboli, Amneris, Carmen, and Santuzza. Having devoted herself to song recitals and concert appearances in 2003-04, she returned to the operatic stage in 2004-05, in a new Katarina Lauterbach production of *Carmen* at Dresden's Semper Oper, in a new production of *Tristan* staged by Peter Sellars and conducted by Esa-Pekka Salonen at the Opéra de Bastille in Paris, and as Kundry in a new production of *Parsifal* at the Vienna State Opera. Ms. Meier's prizes and accolades include the title of "Kammersängerin" bestowed on her by both the Bavarian State Opera in Munich, where she lives, and the Vienna State Opera.

Matthew Polenzani



Winner of the 2004 Richard Tucker Award, lyric tenor Matthew Polenzani makes his first Tanglewood appearances this month, in tonight's performance of *Gurrelieder* and as Don Ottavio in next Saturday night's concert performance of *Don Giovanni* under James Levine. This season Mr. Polenzani appeared with the Metropolitan Opera as Ferrando in *Così fan tutte*, Fenton in *Falstaff*, and Don Ottavio in *Don Giovanni*, all under the baton of James Levine. Other return engagements included *Così fan tutte* at Seattle Opera, Alfredo in *La traviata* at the Teatro Comunale di Firenze, and *Don Giovanni* with Antonio Pappano and the Orchestra della Santa Cecilia. On the concert stage he returned to the Boston Symphony Orchestra for Berlioz's Requiem (having made his BSO debut in December 2004, in Berlioz's *Roméo et Juliette*) and performed Janáček's *The Diary of One Who Vanished* at Zankel Hall with pianist Richard Goode. Summer festival appearances also include Beethoven's Symphony No. 9 with Leonard Slatkin and the Los Angeles Philharmonic at the Hollywood Bowl and Mozart's *Coronation* Mass with Louis Langrée at Lincoln Center's Mostly Mozart Festival. Highlights of his recent Metropolitan Opera seasons have included Julie Taymor's production of *Die Zauberflöte*, Francesca Zambello's production of *Les Troyens*, Marthe Keller's production of *Don Giovanni*, and Jürgen Flimm's production of *Salome*, as well as revivals of *Il barbiere di Siviglia* and *Die Meistersinger von Nürnberg*. He has also appeared at the Teatro San Carlo, Rome Opera, San Francisco Opera, New York City Opera, the Bayerische Staatsoper, the Rossini Festival of Pesaro, the Aix-en-Provence Festival, the Teatro Lirico di Cagliari, and Opéra de Bordeaux. In addition to various other appearances with orchestra and in recital, Mr. Polenzani was honored to appear on all three stages of Carnegie Hall in a single recent season: with the MET Chamber Ensemble at Zankel Hall; in solo recital with pianist James Levine at Weill Hall; and in a Schubert *Liederabend* on the stage of Isaac Stern Auditorium.



William Mercer

Waldemar Kmentt



Reprising from this past March the role of his BSO debut at Symphony Hall, Austrian tenor Waldemar Kmentt celebrated his fiftieth year on stage in 2002. Although he initially planned to be a concert pianist, he decided to study voice at the Vienna Academy of Music and, at twenty-one, was invited to sing the tenor part in Beethoven's Ninth Symphony under Karl Böhm. In 1957 he was engaged at the Vienna State Opera, where he has remained a regular member ever since. Early in his career, as a member of the legendary Viennese Mozart ensemble, he established a reputation as a noted interpreter of Mozart's music. Over the years his repertoire expanded to include more than seventy roles in opera and operetta, among them the title role in *Faust*, Rodolfo in *La bohème*, Cavaradossi in *Tosca*, Hans in *The Bartered Bride*, Don José in *Carmen*, Erik in *The Flying Dutchman*, Orpheus in *Orfeo ed Euridice*, Alwa in *Lulu*, Bacchus in *Ariadne auf Naxos*, Flamand in *Capriccio*, the Emperor in *Die Frau ohne Schatten*, Eisenstein in *Die Fledermaus*, and Sou Chong in *The Land of Smiles*. His signature role was Hoffmann in Offenbach's *Tales of Hoffmann*, which he performed at the Vienna State Opera more than fifty times. During his long and varied career, Waldemar Kmentt has sung at all the major European opera houses as well as in Japan and the Americas, including the Metropolitan Opera in New York. He performed for many years at the Salzburg Festival and has also appeared at the Edinburgh Festival and Aix-en-Provence. From 1968 to 1970 he sang the role of Walther in *Die Meistersinger von Nürnberg* at the Bayreuth Festival under Karl Böhm. Also noted for his performances on the concert stage, Mr. Kmentt sang the tenor part in Beethoven's *Missa Solemnis* under Leonard Bernstein at Lincoln Center in 1969; he performed and recorded Beethoven's Ninth Symphony under Karajan and Klemperer, Mahler's *Das Lied von der Erde* under Carlos Kleiber, Beethoven's *Missa Solemnis* under Klemperer, Bach's *St. John* and *St. Matthew* passions under Karl Richter, Mozart's Requiem under Böhm, Haydn's *Creation* under Jochum, and Bruckner's *Te Deum* under Celibidache. Other recordings include *Così fan tutte* (Böhm), *Idomeneo* (Ferenc Fricsay), *Salome*, *Arabella*, *Das Rheingold* (Solti), and *Die Fledermaus* (Karajan). In recent years he has enjoyed great success in opera's smaller character roles and as an actor on the dramatic stage.

Eike Wilm Schulte



Eike Wilm Schulte studied at the Musikhochschule in Cologne and the Salzburg Mozarteum, receiving his first professional contract in Bielefeld, followed by contracts in Wiesbaden and Düsseldorf . His repertoire includes Beckmesser and Kothner in *Die Meistersinger von Nürnberg*, Amfortas and Klingsor in *Parsifal*, Kurwenal in *Tristan und Isolde*, the Heerrufer in *Lohengrin*, Gunther in *Götterdämmerung*, Wolfram in *Tannhäuser*, Germont in *La traviata*, the title role in *Rigoletto*, Alidoro in *La Cenerentola*, the Music Teacher in *Ariadne*, Faninal in *Der Rosenkavalier*, the Speaker in *Die Zauberflöte*, the Father in *Hänsel und Gretel*, and the Minister and Don Pizarro in *Fidelio*. For many years Eike Wilm Schulte sang the roles of the Heerrufer, Wolfram, and Gunther in Bayreuth, Pizarro in Bregenz, and Klingsor in Salzburg and Edinburgh. Guest appearances include performances at Munich State Opera, Semperoper Dresden, Opera Leipzig, the Metropolitan Opera, Grand Théâtre de Génève, Teatro San Carlo Naples, and Teatro Real Madrid, as well as the opera houses of Toulouse and Marseille. Mr. Schulte's concert repertoire includes Bach's oratorios, Haydn's *Creation*, Brahms's *German Requiem*, Orff's *Carmina burana*, Beethoven's Ninth Symphony and *Missa Solemnis*, Mahler's Eighth Symphony and *Lieder eines fahrenden Gesellen*, Mendelssohn's *Elijah*, Schumann's *Scenes from Goethe's "Faust,"* Zemlinsky's *Lyric Symphony*, Schoenberg's *Gurrelieder*, and songs of Schubert, Schumann, Brahms, Wolf, Pfitzner, and Strauss. Making his Tanglewood debut with this performance of *Gurrelieder*, Eike Wilm Schulte made his Boston Symphony Orchestra debut in October 2004, in the Boston and Carnegie Hall performances of Mahler's Eighth Symphony that inaugurated James Levine's tenure as BSO Music Director.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus celebrated its thirty-fifth anniversary in the summer of 2005. This summer at Tanglewood the chorus performs with BSO Music Director James Levine in Beethoven's Ninth Symphony, Schoenberg's *Gurrelieder*, Mozart's *Don Giovanni*, and Mozart's Requiem, all with the Boston Symphony Orchestra; in Strauss's *Elektra* with Maestro Levine and the Tanglewood Music Center Orchestra; and in Mahler's Symphony No. 2, *Resurrection*, with the BSO and Music Director Laureate Seiji Ozawa. The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the Boston Symphony Orchestra in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. It can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall and performed its debut program at Jordan Hall at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus celebrated its 35th anniversary last summer. In the following list, * denotes TFC membership of 25 years or more. All of the chorus members whose names appear in this list sing in Schoenberg's *Gurrelieder* on Friday night this weekend. Those whose names are followed by # also sing in the concert performance of Strauss's *Elektra* on Saturday night.

Sopranos
Carol Amaya
Michele M. Bergonzi #
Lauren A. Boice #
Anna S. Choi #
Kelly Corcoran #
Megan Errgong-Weider #
Bonnie Gleason #
Beth Grzegorzewski #
Amanda Hammond-South
Eileen Huang
Emily Jaworski #
Carrie Kenney
Sarah Koonce
Nancy Kurtz #
Glenda Landavazo #
Barbara Levy
Mariko Matsumura
Renee Dawn Morris #
Livia Racz #
Dawn Royston #
Melanie W. Salisbury #
Lori Salzman #
Joan P. Sherman *
Natascha Speidel-Bachmann

Mezzo-sopranos
Maisy Bennett *
Martha A. R. Bewick #
Betty Blanchard Blume #
Betsy B. Bobo #
Laura B. Broad
Janet L. Buecker
Abbe Dalton Clark #
Barbara A. Cooper #
Diane Droste #
Paula Folkman #*
Mara Goldberg #
Erin Graham
Diane Hoffman-Kim #
Gale Livingston #*
Kristen McEntee
Louise-Marie Mennier #
Fumiko Ohara *
Kathleen Schardin #
Cypriana V. Slosky
Linda Kay Smith *
Ada Park Snider *
Julie Steinhilber #*
Amber R. Sumner
Marguerite Weidknecht #

Tenors
Brad W. Amidon
Michael Ballard
James F. Barnswell #
John C. Barr
David P. Bergers
Richard A. Bissell
Ed Boyer
Timothy Carew #
Fredric Cheyette
Stephen Chrzan #
Andrew Crain #
Vincent DeSantis
Tom Dinger
Kevin F. Doherty, Jr.
Eric Dray #
Paul Dredge
Ron Efromson
Keith Erskine
Brian Fairley
Frank P. Foster, Jr.
Len Giambrone
J. Stephen Groff
Mark H. Haddad
David M. Halloran
Stanley Hudson
Timothy Jarrett
James R. Kauffman
Lance Levine #
Ronald Lloyd #
Henry Lussier #*
Ron J. Martin
Mark Mozgowiec
Michael Mulcunry
Mark Mulligan #
David Norris *
Dwight E. Porter #*
Guy F. Pugh #
Peter Pulsifer
David Raish
Paul Rolanti
Carl Schlaikjer
Thomas Simard
Arend Sluis #
Peter L. Smith #
Stephen E. Smith
Stratton P. Vitikos
Kurt Walker #
Timothy Westerhaus #
Richard H. Witter

Basses
Kevin Ashworth
Rishi K. Basu
Thomas Berryman
Daniel E. Brooks *
Richard Bunbury
Michel Epsztein
Jeff Foley
Peter Fricke #
Eli T. Gerstenlauer #
Alexander R. Goldberg
Jim Gordon
Leon Grande
Bulent Guneralp #
Elliott Gyger #
Mark L. Haberman
Jeramie D. Hammond #
Michael G. Healy #
Robert J. Henry
David Ieong
Marc J. Kaufman
Ryan J. Kershner
David Kilroy #
David Kyuman Kim #
John Knowles *
G. P. Paul Kowal
Bruce Kozuma #
Timothy Lanagan #
Sky Lance
Joseph E. Landry
Orville Y. Lim
Leonard D. Lipner
Nathan Lofton
David K. Lones *
Christopher T. Loschen
David B. MacGregor
Henry Magno #
Martin F. Mahoney II
Lynd Matt
Joshua H. Nannestad
Stephen H. Owades *
Marcus J. Parris #
David Perkins
Michael Prichard
Steven Ralston
Miles Rind
Peter Rothstein #*
A. Michael Ruderman
Robert Saley #
Gregory Sands
Jonathan Saxton
Charles F. Schmidt
Karl Josef Schoellkopf
Kenneth D. Silber
Rob Springer #
Scott Street
Craig A. Tata
Bradley Turner
Thomas C. Wang
Terry L. Ward
Peter J. Wender *
Donald Woodford
Robert Wyckoff

Felicia A. Burrey, Chorus Manager
Meryl Atlas, Assistant Chorus Manager
Frank Corliss and Martin Amlin, Rehearsal Pianists
Livia Racz, German Language Coach



2006 Tanglewood

Saturday, July 15, at 8:30

THE LEONARD BERNSTEIN MEMORIAL CONCERT

For the benefit of the Tanglewood Music Center

TANGLEWOOD MUSIC CENTER ORCHESTRA
JAMES LEVINE conducting

RICHARD STRAUSS
Elektra, Opus 58
Tragedy in one act by Hugo von Hofmannsthal
Concert performance with supertitles

Elektra LISA GASTEEN, soprano
Chrysothemis, *her sister* CHRISTINE BREWER, soprano
Klytemnestra, *their mother* FELICITY PALMER, mezzo-soprano
Aegisth, *Klytemnestra's lover* SIEGFRIED JERUSALEM, tenor
Orest, *brother of Elektra and Chrysothemis* ALAN HELD, bass-baritone

1st Maid ELLEN RABINER, mezzo-soprano
2nd Maid MARJORIE ELINOR DIX, soprano
3rd Maid MARY PHILLIPS, mezzo-soprano
4th Maid SANDRA LOPEZ, soprano
5th Maid JENNIFER CHECK, soprano
Overseer CLAUDIA WAITE, soprano
Orest's Tutor EUI JIN KIM, bass-baritone*
Klytemnestra's Confidante EMILY ALBRINK, soprano*
Klytemnestra's Trainbearer CHANEL WOOD, soprano*
Young Servant MARK SCHOWALTER, tenor
Old Servant ULYSSES THOMAS, bass-baritone*
Serving-men and -women TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
Nine Servants Bonnie Gleason, Nancy Kurtz, Renee Dawn Morris, and Lori Salzman, sopranos; Lauren A. Boyce, Paula Folkman, Gale Livingston, Louise-Marie Mennier, and Kathleen Schardin, mezzo-sopranos†

*TMC Vocal Fellow
†TFC Members

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

A "Who's Who" of the principal characters in Strauss's *Elektra* appears on the next page.
The setting is the inner courtyard of Agamemnon's palace in ancient Mycenae.
There will be no intermission.

Jens Georg Bachmann, assistant conductor
Robert Harrison, vocal coach and rehearsal pianist
Alan Smith, TMC vocal coach
Supertitles by Christopher Bergen
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John Geller, supertitles caller

The 2006 Leonard Bernstein Memorial Concert is supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean.

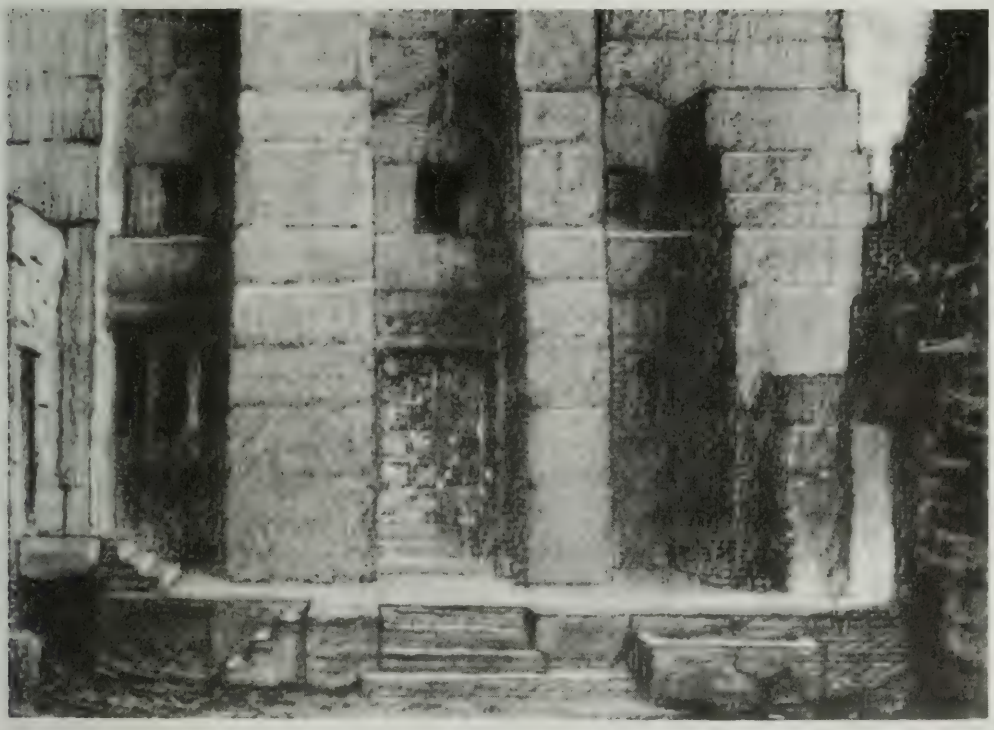
This evening's performance is also supported by a generous grant from The George C. Hughes Foundation and income from the Tanglewood Music Center Opera Fund.

This evening's Tanglewood Festival Chorus performance is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

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Alfred Roller's design for the first Vienna performance of "Elektra" in 1910

WHO'S WHO IN "ELEKTRA"

ELEKTRA is the daughter of KLYTEMNESTRA and AGAMEMNON, the latter having been murdered years previously by Klytemnestra and her lover AEGISTHUS. As we begin to learn from her introductory monologue, Elektra lives for just two things: (1) to see vengeance taken upon Klytemnestra and Aegisthus, both of whom she yearns to see killed by her long-absent brother ORESTES (for which purpose she has hidden away the ax with which Klytemnestra and Aegisthus slaughtered Agamemnon while he was defenseless in his bath); and (2) to dance in celebration at funeral rites for her father after his death has been avenged. In the very first scene of the opera, it becomes clear from the Overseer's response to the Fourth and Fifth Maids that no sympathy for Elektra will be tolerated in the household.

CHRYSOTHEMIS, Elektra's sister, has (like Elektra) been reduced in the household essentially to the status of a servant. She yearns for the joys of womanhood that are currently denied her and desires particularly to have children. In addition, she feels that Elektra's recalcitrant attitude has made their situation worse than it might otherwise be.

Elektra's mother KLYTEMNESTRA lives in torment, fearing retribution and kept awake at night by terrible dreams. By now she is in such desperate straits that she even turns to Elektra for advice. Elektra's "advice" is not what Klytemnestra hopes for, but relief comes with a report of her son Orestes' death.

ORESTES, in disguise, returns home after years of self-imposed exile. Following the extended "Recognition Scene" between himself and Elektra (which follows dialogues between Elektra and Chrysothemis, and Elektra and Klytemnestra), he enters the palace to seal the fate of Klytemnestra and Aegisthus.

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NOTES ON THE PROGRAM

Richard Strauss (1864-1949)
Elektra, Opus 58, Tragedy in one act by Hugo von Hofmannsthal

First performance: January 25, 1909, Dresden Court Opera, Ernst von Schuch cond., with Annie Krull (Elektra), Margarethe Siems (Chrysothemis), Ernestine Schumann-Heinck (Klytemnestra), Johannes Sembach (Aegisth), Karl Perron (Orest). *First Boston Symphony performances of complete opera (in fact of any music from the opera)*: December 1987, Boston and New York, Seiji Ozawa cond., with Hildegard Behrens (Elektra), Nadine Secunde (Chrysothemis), Ruth Falcon (Chrysothemis, replacing Secunde, who was ill, in the second of the two Boston performances and at Carnegie Hall), Christa Ludwig (Klytemnestra), James King (Aegisth), Brian Matthews (Orest). *Only previous Tanglewood performance*: August 13, 1988, Ozawa cond., with Hildegard Behrens (Elektra), Johanna Meier (Chrysothemis), Maureen Forrester (Klytemnestra), Hermann Winkler (Aegisth), Brian Matthews (Orest). *"Elektra" was performed again by the BSO under Ozawa at Symphony Hall in November 1988, at which time it was also recorded live for Philips Classics, with Behrens (Elektra), Secunde (Chrysothemis), Christa Ludwig (Klytemnestra), Ragnar Ulfung (Aegisth), and Jorma Hynninen (Orest).*

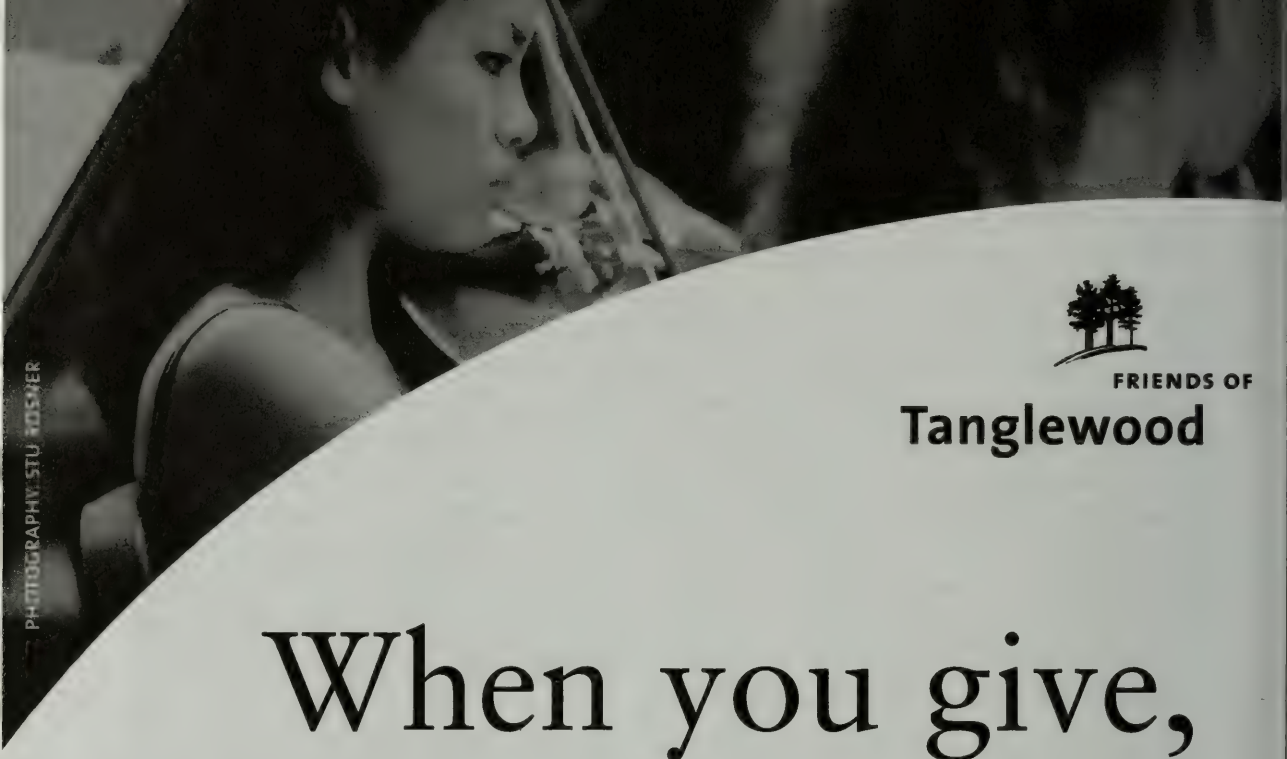
In last summer's Leonard Bernstein Memorial Concert, the Tanglewood Music Center Orchestra led by James Levine performed Wagner's "Die Walküre," Act I, and "Götterdämmerung," Act III.

The scandalous premiere of *Salome* in 1905 made Strauss, already a famous modern composer, into a notorious modern composer. The difficulty of the music (both for the orchestra and the principal singers), the psychopathic personality of the heroine, the strip-tease dance of the seven veils near the climax, and the shocking necrophilia of the final moments sufficed to get the opera banned in Boston, though it was performed often enough elsewhere to make Strauss a comfortably wealthy man. Strauss was delighted with the notoriety, but he was never one to man the revolutionary barricades, and what he wanted most of all was great success. It was only natural, then, that after *Salome* he should want to have a change of pace; in fact he most of all wanted to compose a comedy, something more like Mozart's *Marriage of Figaro* than Wagner's *Tristan*. The "comedy" ultimately turned out to be *Der Rosenkavalier*, his most successful opera; but first he composed another opera about a woman with a psychopathic obsession, *Elektra*.



Elektra marked the first time that Strauss collaborated with one of the great opera librettists, Hugo von Hofmannsthal. Hofmannsthal was a decade younger than the composer, but had begun to make his mark as a poet already during his student days with a considerable output of lyric poetry and short plays. By the turn of the century Hofmannsthal began writing longer plays, often based on an older work. His introspective personality sought to penetrate and understand the psychology of earlier societies, and he turned this understanding to a modernized view of classical drama. (It is scarcely a surprise that he was working at the same time and in the same city as Sigmund Freud.)

Early in 1903 Hofmannsthal had completed an adaptation (for the spoken theater) of Sophocles' tragedy *Electra* (spelled as here, with a "c," to distinguish it from Hofmannsthal's German adaptation, *Elektra*). The story of Electra, one of several climactic incidents in the long, complex, bloody, and guilt-ridden annals of the house of Atreus, is unique in that dramatic versions survive from all three of the great Greek tragic



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authors. The earliest version, by Aeschylus, dating from 458 B.C., is the *Choephori* (or *The Libation Bearers*), the middle panel of his great triptych, the *Oresteia*. Versions by Sophocles and Euripides, both quite different from that of Aeschylus and from each other, were produced about a generation later, roughly contemporaneous with the last stages of the enervating Peloponnesian War. Although Hofmannsthal's play comes basically from Sophocles, he makes use of elements selected from all three of the classic tragedies.

Though it is not necessary to know the full background of why the house of Atreus was accursed, an awareness of at least some of it will add to an understanding of Strauss's opera. Agamemnon, the son of Atreus, was one of the leaders of the Greeks in the Trojan War. He was married to Klytemnestra; their children were the daughters Iphigeneia, Elektra, and (in the version recounted in the opera) Chrysothemis, and the son Orestes. On the way to Troy, the Greek fleet landed at Aulis, where it was held by adverse winds, since the goddess Artemis was angry with Agamemnon for killing one of her sacred hinds. In order to get the army safely to Troy, Agamemnon sent for his daughter Iphigeneia and sacrificed her to Artemis. This act earned him the undying enmity of his wife Klytemnestra, who took a lover, Aegisthus, while Agamemnon was in Troy. When he returned in triumph to Greece, Klytemnestra (with largely ineffectual help from Aegisthus) murdered Agamemnon with an axe while he was in his bath and then installed Aegisthus in his place. Elektra and Chrysothemis were reduced to the status of menials, but Orestes was sent away for safety (versions differ as to who was responsible for this). Klytemnestra has spent the years since Agamemnon's murder terrified that she will herself be killed in revenge, most probably by her son Orestes, since the Furies demand retribution for shedding the blood of a relative. Meanwhile, Elektra has become obsessive about the hoped-for return of her brother, though she has no way of knowing whether he is even still alive. In any case, she thinks of little but the required retribution.

Hofmannsthal's *Elektra* was staged by Max Reinhardt, who had earlier produced Oscar




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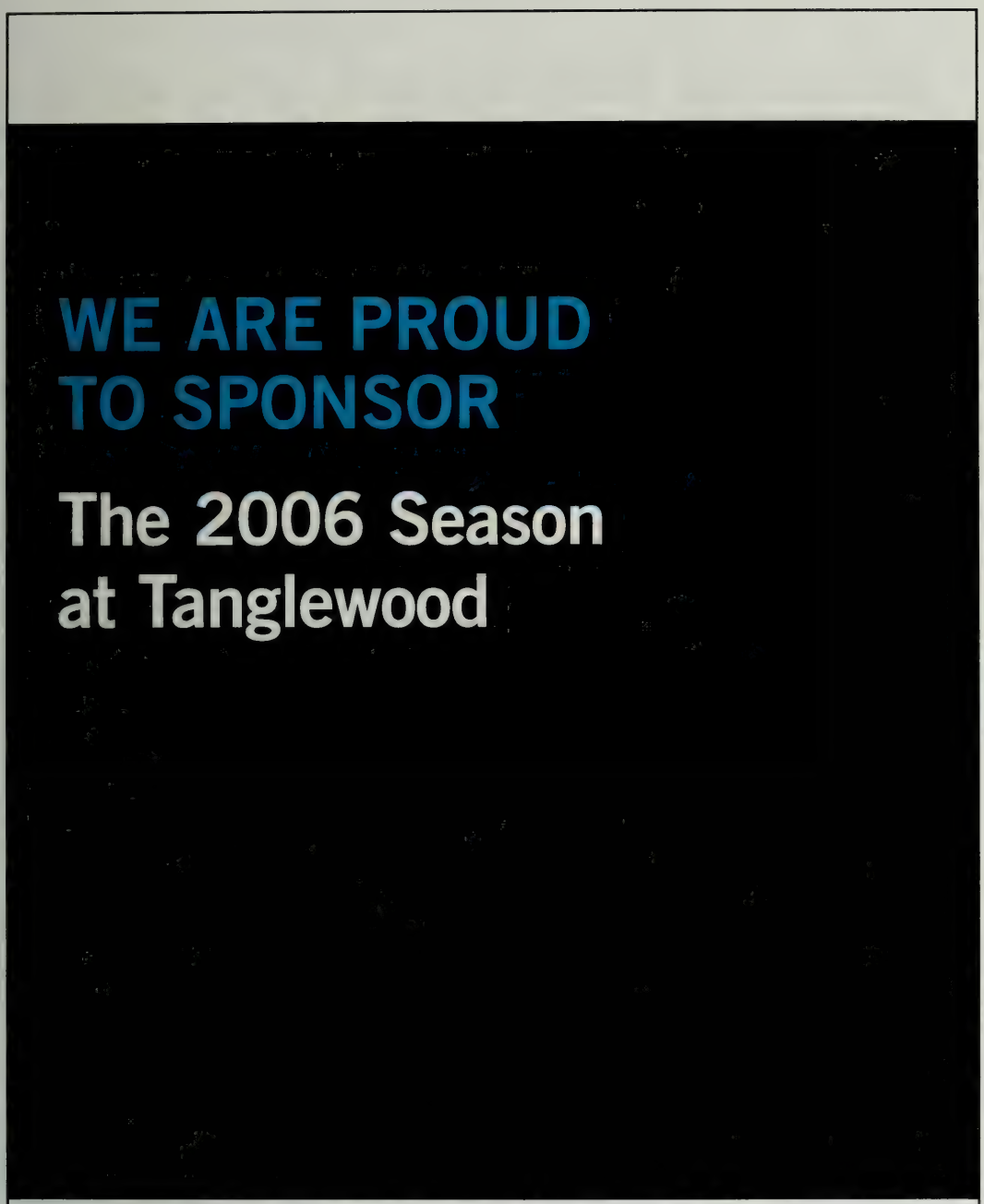
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Wilde's *Salome* in the production that had drawn Strauss's attention to that work and led directly to the composition of his opera. Reinhardt even cast the same actress, Gertrud Eysoldt, for the title role of both dramas. Strauss attended a performance of *Elektra* in late October or early November 1905 and was struck by its similarity to *Salome*. He had learned how to treat that kind of play—a long single act—as an extended symphonic poem with voices, and he no doubt already saw intriguing possibilities in Hofmannsthal's powerful drama. When Hofmannsthal got word that the composer had expressed an interest in *Elektra*, he wasted no time in getting in touch with him. But Strauss was concerned that he should seem to be repeating himself so soon. Perhaps, he thought, Elektra should wait until after he had written a lighter piece. Hofmannsthal responded on April 27, 1906, minimizing the relationship of the two works:

> ...I should be very glad if you could manage to stick to *Elektra* for a start; the "similarities" with the *Salome* plot do seem to me, on closer consideration, to dwindle to nothing. (Both are one-act plays; each has a woman's name for a title; both take place in classical antiquity, and both parts were originally created in Berlin by Gertrud Eysoldt; that, I feel, is all the similarity adds up to.) The blend of color in the two subjects strikes me as quite different in all essentials; in *Salome* much is so to speak purple and violet, the atmosphere is torrid; in *Elektra*, on the other hand, it is a mixture of night and light, or black and bright.



Königliches Opernhaus.

23. Vorstellung.

Montag, den 25. Januar 1909.

Richard Strauß-Woche.

1. Abend.

Uraufführung:

Elektra.

Tragödie in einem Aufzuge von Hugo von Hofmannsthal.

Musik von Richard Strauß.

Musikalische Leitung: Ernst von Schuch.

Personen:

Klytämnestra — — — Ernestine Schumann-Heink
Elektra, } ihre Töchter — — — Annie Krull
Chrysothemis, } — — — Margarethe Siems
Aegisth — — — — — Johannes Sembach.
Orest. — — — — — Karl Perron
Der Pfleger des Orest — — — — Julius Puttlitz
Die Vertraute. — — — — Gertrud Sachse
Die Schleppträgerin — — — — Elisabeth Boehm-van Endert
Ein junger Diener — — — — Fritz Soot
Ein alter Diener — — — — Franz Nebuschka
Die Aufseherin. — — — — Anna Eisenschütz
Fünf Mägde. — — — — Franziska Bender-Schäfer, Magdalene Seebe, Irma Tervani, Anna Jeder, Minnie Nast

Dienerinnen und Diener — Schauplatz der Handlung: Mykene

Die Dekorationen sind vom Hoftheatermaler Rieck entworfen und angefertigt, die Kostüme nach Entwürfen des Professors Hanko von Gerkerode-Oberinspektor Metzger ausgeführt. Dekorative Einrichtung vom Oberregisseur Hofmeir.

Textbücher sind an der Kasse des Opernhauses für 1 Mark zu haben.

Beurlaubt: Herr Rüdiger.

Der freie Eintritt ist ohne jede Ausnahme aufgehoben.

Spielplan.

Königliches Opernhaus.	Königliches Schauspielhaus.
Dienstag, 26 Januar Richard-Strauß-Woche. 2. Abend. Salome. Drama in einem Aufzuge Musik von Strauß. Anfang ½8 Uhr.	Dienstag, 26. Januar Die Rabensteinerin. Schauspiel in vier Akten von E. v. Wildenbruch. Anfang ½8 Uhr.
Mittwoch, 27. Januar Richard-Strauß-Woche. 3. Abend. Feuersnot. Singgedicht in einem Akt. Musik von R. Strauß. Symphonia domestica von Strauß. Anfang ½8 Uhr.	Mittwoch, den 27. Januar Die glückliche Zeit. Lustspiel in drei Akten von Auern heimer. Anfang ½8 Uhr.

Einlaß 7 Uhr. Kassenöffnung ½8 Uhr. Anfang 8 Uhr.

Ende ¾10 Uhr

From the Dresden premiere of January 25, 1909

Whether because he was convinced, or because he had no better option at the moment, Strauss acceded to *Elektra*. But he insisted on absolute secrecy until he was sure he would be satisfied with what was coming. On June 16 he told Hofmannsthal, "I am already busy on the first scene of *Elektra*, but I'm still making rather heavy weather of it." When rumors of the work-in-progress leaked out late in the summer, Hofmannsthal hastened to assure Strauss that he had said nothing to anyone.

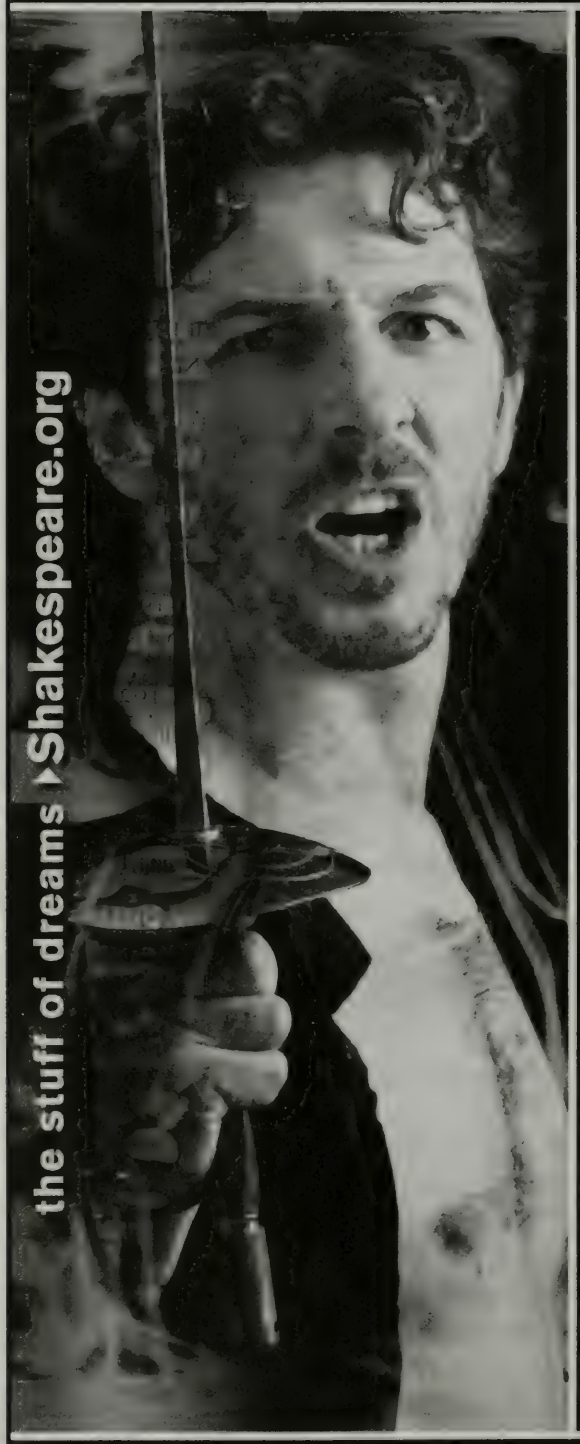
The composition went relatively smoothly through the early months and summer of 1907, which brought Strauss to the middle of scene five. But at that point he uncharacteristically came to a complete halt, evidently still bothered by what he perceived as the close similarity between the conclusion of *Elektra* and that of *Salome*. While seeking to find a way out of this impasse, he orchestrated the portions of the opera already drafted, beginning the full score of scene one on October 7, 1907, and by the following April 4 bringing the score up to the point where he had broken off composition.

Meanwhile, he had been discussing the problems with his librettist. The original tragedy called for two deaths—those of Klytemnestra and Aegisthus. Strauss felt that if the murders were separate events in the opera, the result would be repetitious. He made several practical suggestions to simplify the action, even considering the idea of simply

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leaving Aegisthus out of the action. In the end, though, he returned pretty much to the original plan. On June 21, 1908, he resumed work on the interrupted draft. The pause seems to have allowed him to gather his forces, because he at once composed the extraordinary recognition scene between brother and sister that remains one of the supreme passages of his entire output. On September 11 he notified Ernst von Schuch, the director of the Dresden Court Opera (which had already given the premieres of *Guntram* and *Salome*), that his new piece was ready, though he did not actually finish the last details for another two weeks. Strauss warned Schuch of the one crucial element in casting that has confronted every production of *Elektra* to this day: "The title role must above all be given to the highest and most dramatic soprano that can be found."



A posed photograph of Annie Krull (Elektra) and Johannes Sembach (Aegisth) from the time of the Dresden premiere in 1909

The title character is on stage for virtually the entire performance, contending with the largest opera orchestra Strauss ever called for, and needing to convey the most intense and extreme emotions almost without respite for nearly two hours. The range and dramatic leaps of Elektra's vocal line grow out of Wagner's writing for Kundry in *Parsifal*, but at much greater length. There is simply no other role in the operatic literature that makes such extraordinary demands on a singer. Certainly the singers at the premiere felt that Strauss had simply gone too far. Ernestine Schumann-Heink, the first Klytemnestra, declared, "I will never sing the role again. It was frightful. We were a set of madwomen."

The opera was slow to take off; the premiere had none of the scandal that had made *Salome* notorious overnight. But eventually *Elektra* came to be recognized as quite possibly Strauss's finest work. Certainly, after his stylistic about-face with *Der Rosenkavalier*, it remained his most technically advanced score. We do not generally think of Strauss in the same category as Schoenberg, yet Klytemnestra's description of the nocturnal horrors she endures, the endless nightmares that have given her a "sallow, bloated face" (as the stage directions put it), generates the kind of spooky horror that Schoenberg would turn to in his monodrama *Erwartung*, which was composed just two years after *Elektra*.

Hofmannsthal's play, constructed as a series of duets in a generally rising dramatic arch, lent itself superbly well to a musical setting. After a short prologue, in which five servants discuss Elektra's unpredictable behavior, we are introduced to the principal character in a long, dramatic *scena* that establishes her obsession with vengeance on her mother Klytemnestra for the murder of her father Agamemnon. The remainder of the opera is a series of scenes in dialogue, pitting Elektra in turn against her weak sister Chrysothemis, her mother Klytemnestra, Chryothemis again, and her long-absent brother Orestes, who accomplishes the much-delayed act of vengeance. Musically this is laid out as an extended and complex symphonic poem, with themes growing and developing symphonically throughout, giving way to others from one scene to the next, then returning with redoubled power at dramatically appropriate moments. The carefully calculated returns make not only dramatic but architectural points, in particular the return of themes from Elektra's opening monologue foretelling her anticipated feelings, at the

culmination of the story, when the deeds that had been so long in her thoughts have actually occurred.

Strauss's lavish orchestra (more than a hundred instruments) affords an extraordinarily wide range of colors, and the composer avails himself of every possibility. He lays down a web of discourse in elaborate counterpoint developed symphonically, an approach deriving, of course, from Liszt and Wagner, carrying the process to an astonishing level of elaboration and variety. At the same time, Strauss projects Hofmannsthal's words (though they may on occasion be drowned by pure volume) with compelling dramatic diction while using his orchestral web to comment on the changing course of the drama with remarkable subtlety. Harmonically *Elektra* goes as far as Strauss dared; after this score he retreated from the abyss and applied his theatrical muse to projects that could grow from simpler harmonies.

Some of the characters are identified with complex chords that analysts trace to superimposed triads of different keys. Elektra's consuming hatred toward Klytemnestra and Aegisthus is symbolized by two major triads (E and D-flat) present in a single sonority. The first appearance of Chrysothemis, at the climax of Elektra's anticipatory dance of vengeance, is marked by two minor triads from opposite sides of the harmonic universe (B minor and F minor), a harmonic idea that will recur when Klytemnestra describes her nightmares. Aegisthus' music is purposely banal, seconding Elektra's characterization of her mother's lover (who had assisted Klytemnestra in the murder of Agamemnon) as weak and cowardly. But Orestes, the long-absent, avenging brother (of whose very survival Electra is unsure), is projected through sturdy, authoritative music that mellows to tender lyricism in the great duet of recognition with his sister.

Each of these characters has one or more themes explicitly associated with them. But the character who most dominates the action is one who is never onstage: the murdered Agamemnon. Hofmannsthal originally wrote his play in such a way that the name of




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Agamemnon is not heard until the murder of Aegisthus, which completes Elektra's revenge. As he is attacked by Orestes, Aegisthus calls out for help, then cries, "No one hears me." Elektra—who until that moment in the play had only used the word "Father" to refer to Agamemnon—shouts, "Agamemnon hears you!"

But Agamemnon is present in the opera from the opening bar. The orchestra screams his name at us, the most important theme of the work, the one that generates the most development. It is the basis for many further ideas representing Elektra's monomania, and it naturally appears at Elektra's dramatic cry at the moment of Aegisthus' death. After Elektra collapses in death at the moment of her triumph (an ending invented by Hofmannsthal), the offstage Orestes begins his own torment at the hands of the Furies, for the murder of his mother. That story is recounted in the final play of Aeschylus' *Oresteia*, but we get none of it in Strauss's opera. Instead the orchestra presents us with a final reminder that the tragedy was indissolubly linked to that of Elektra's murdered father, the proud king Agamemnon of the accursed house of Atreus.

—From notes by Steven Ledbetter

GUEST ARTISTS

Lisa Gasteen (Elektra)



Born in Brisbane, Australia, soprano Lisa Gasteen—who makes her Tanglewood debut this evening—studied there with Margaret Nickson as well as at the London Opera Studio. Winner of the Cardiff Singer of the World Competition in 1991, the Advance Australia Award in 1992, and the Sydney Mayer Performing Arts Award in 2003, she appears in dramatic soprano roles in the world's great opera houses. Ms. Gasteen made her operatic debut with the Lyric Opera Queensland and has sung the roles of Leonore in Beethoven's *Fidelio*, Leonora in Verdi's *La forza del destino*, Amelia in *Un ballo in maschera*, Elisabetta in *Don Carlo*, Elisabeth in Wagner's *Tannhäuser*, Senta in *Der fliegender Holländer*, and the title roles in Verdi's *Aida* and Strauss's *Salome*, all for Opera Australia. She has also appeared as Isolde at the Royal Opera–Covent Garden, and in Stuttgart, Paris, and Australia; in the title role of *Elektra* with the Cleveland Orchestra; Sieglinde in *Die Walküre* at the Metropolitan Opera under James Levine; Tosca, Strauss's Ariadne, and the Empress in Strauss's *Die Frau ohne Schatten* in Berlin, and as Brünnhilde in *Ring* Cycles in Meiningen, Adelaide, Vienna, and London. Future engagements include the continuation of London's *Ring* cycle (most recently as Brünnhilde in *Götterdämmerung*), her role debut as Barak's Wife in *Die Frau ohne Schatten* in Hamburg, and her return to the Metropolitan Opera as Brünnhilde.

For a biography of **Christine Brewer** (Chrysothemis), see page 20.

Felicity Palmer (Klytemnestra)



Making her Tanglewood debut this evening (she made her Boston Symphony debut as the Grandmother in Falla's *La vida breve* in March 2002), English mezzo-soprano Felicity Palmer is at home singing in opera, recital, and concert music ranging from Handel to Wagner to Berio. At the Metropolitan Opera she has appeared as Fricka and Waltraute in Wagner's *Ring*, the Countess in Tchaikovsky's *Pique Dame*, Geneviève in Debussy's *Pelléas et Mélisande*, and Mme de Croissy in Poulenc's *Les Dialogues des Carmélites*. At La Scala she has sung Mme de Croissy and Strauss's Klytemnestra. Other roles include Kabanicha in Janáček's *Kátya Kabanová*, Eduige in Handel's *Rodelinda*, Zita in Puccini's *Gianni Schicchi*, Mistress Quickly in Verdi's *Falstaff*, Mrs. Lovett in Sondheim's *Sweeney Todd*, Juno in Handel's *Semele*, and Maria Dmitrievna Ahkrossimove in Prokofiev's

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War and Peace. She appears in the opera houses of Chicago, Munich, San Francisco, Berlin, and Paris, as well as at Glyndebourne, the Royal Opera–Covent Garden, and English National Opera. Concert engagements have included the BBC Symphony under Boulez, Sir Colin Davis, and Rozhdestvensky; the English Chamber Orchestra with Mackerras; the London Symphony with Tilson Thomas, and the Philharmonia and Royal Philharmonic with Sinopoli, as well as the Concentus Musicus Wien, Concertgebouw Orchestra, New York Philharmonic, and Los Angeles Philharmonic with Rattle. Her recordings include Stravinsky's *The Nightingale* and Messiaen's *Poèmes pour Mi*, works of Britten for EMI, and two albums of Victorian and Edwardian songs with John Constable. Future engagements include Dukas's *Ariane et Barbe-Bleu* at the Paris Opera, *Dido and Aeneas* at the Châtelet in Paris, *Les Dialogues des Carmelites* in Chicago, *Mikado* with English National Opera, *Elektra* with Netherlands Opera, and *La Fille du regiment* and *Kátya Kabanová* at Covent Garden. Felicity Palmer was made a CBE in November 1993.

Siegfried Jerusalem (Aegisth)



Making his Tanglewood debut this evening, German tenor Siegfried Jerusalem studied bassoon, piano, and violin in Essen, Germany, and from 1961 until 1977 performed as an orchestral bassoonist. In 1971 he started to take singing lessons in Stuttgart. His career was launched when in 1975 he filled in for Franco Bonisolli for a television production of Johann Strauss's *The Gypsy Baron*, leading to contracts with the opera houses of Hamburg, Stuttgart, and Zurich. He has been a frequent guest at the Bayreuth Festival since his debut there in 1977 as Froh in *Das Rheingold* and the Sailor in *Tristan und Isolde*. In 1978 he made his Deutsche Oper Berlin debut as Tamino in *The Magic Flute*, leading to engagements at the Metropolitan Opera and La Scala, as well as throughout Europe and North America. His numerous recordings include Grammy-winning recordings of *Violanta*, *Schwanda the Bagpiper*, and the *Ring* cycle. His Metropolitan Opera portrayal of Parsifal with James Levine conducting has been issued on DVD. Roles at Bayreuth have included Siegfried in both *Siegfried* (1988) and *Götterdämmerung* (1989); he also sang Loge and the two Siegfrieds at the Metropolitan Opera in performances broadcast on television and subsequently issued on DVD. In 1993 he made his debut as Tristan at the opening of the Bayreuth Festival, leading to many further appearances in that role. In 1997 Siegfried Jerusalem received the Cross of the Order of Merit First Class awarded by the Federal President of Germany Roman Herzog. Past engagements have included Aegisth in *Elektra* in New York, London, Naples, Berlin, San Sebastian, and at the Verbier Festival, as well as Herod in *Salome* in Tokyo, Rome, and at the Metropolitan Opera. In the 2005-06 season he appeared as Danilo in *The Merry Widow* at the Berlin State Opera with Daniel Barenboim conducting.

Alan Held (Orest)



Internationally acclaimed American bass-baritone Alan Held has performed in the world's great opera houses, including the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Seattle Opera, Washington National Opera, the Royal Opera House–Covent Garden, Teatro alla Scala, Vienna State Opera, Paris Opera, Munich State Opera, Bavarian State Opera, Hamburg State Opera, Gran Teatre del Liceu in Barcelona, Netherlands Opera, and the Monnaie in Brussels. His roles include Wotan in Wagner's *Ring*, Kurwenal in *Tristan und Isolde*, Leporello in *Don Giovanni*, the Four Villains in *Tales of Hoffmann*, Don Pizzaro in *Fidelio*, Jochanaan in *Salome*, Orestes in *Elektra*, Balstrode in *Peter Grimes*, and the title role in *Wozzeck*. Mr. Held has performed in concert with the orchestras of Chicago, Cleveland, Pittsburgh, Montreal, and Houston, as well as with the MET Orchestra, Berlin Philharmonic, and Kirov Opera Orchestra. He works with such conductors as Sir Andrew Davis, Sir Colin Davis, Dutoit, Eschenbach, Gergiev, Haitink, Jansons, Mackerras, Mehta, Welser-Möst, Rattle, Runnicles,

Salonen, and Tate, and recently appeared at the BBC Proms in televised performances of *Elektra* with the BBC Symphony Orchestra. In the 2005-06 season, Mr. Held returned to the Paris Opera for performances of Hindemith's *Cardillac*, to the Metropolitan Opera as Wozzeck and as Don Pizzaro in *Fidelio*, and to Bilbao as Leporello. He also appeared with the Cleveland Orchestra, Philadelphia Orchestra, and the Los Angeles Philharmonic, and in recital at Wolf Trap. A native of Washburn, Illinois, Mr. Held received his vocal training at Millikin University and Wichita State University. He has won numerous honors and awards, including the Birgit Nilsson Prize, and he regularly gives master classes at Yale University. Alan Held made his Tanglewood debut last summer singing Gunther in the TMCO's performance of *Götterdämmerung*, Act III, led by James Levine as part of the 2005 Leonard Bernstein Memorial Concert.

Ellen Rabiner (1st Maid)



Mezzo-soprano Ellen Rabiner appears frequently at the Metropolitan Opera, having sung in Met performances of *Die Walküre*, *Moses und Aron*, *Die Frau ohne Schatten*, *Elektra*, *War and Peace*, and *Lady Macbeth of the Mtsensk District*. She has also appeared with Tokyo Opera Nomori, Opéra National du Rhin in Strasbourg, New York City Opera, Lyric Opera of San Antonio, Washington Opera, Seattle Opera, Santa Fe Opera, Dallas Opera, Nashville Opera, Michigan Opera Theater, and San Diego Opera. She has sung the title roles in Vivaldi's *Arsilda*, *Regina di Ponto* and *Tamerlano* in semi-staged performances at Alice Tully Hall with the Little Orchestra Society. Concert appearances have included performances of Beethoven's Symphony No. 9 with the National Chorale, Stravinsky's *Les Noces* with the Kalamazoo Symphony, a Handel solo cantata and Bach's *Christmas Oratorio* with the Baldwin-Wallace Bach Festival, Duruflé's Requiem and Mozart's Requiem with the Choral Arts Society of Washington, Brahms's Alto Rhapsody with the Thunder Bay Symphony in Canada, *Alexander Nevsky* with the Columbus Symphony Orchestra, and Bach's *Magnificat* with the Phoenix Symphony, among many others. Ms. Rabiner presented a solo recital under the auspices of Granite State Opera and can be heard as the Sorceress in the Harmonia Mundi recording of *Dido and Aeneas* with Nicholas McGegan and the Philharmonia Baroque Orchestra. In her hometown of New York City she has been heard in Mahler's Rückert Lieder with the New York Chamber Ensemble in Alice Tully Hall, and in Mendelssohn's *Elijah* with the Brooklyn Philharmonic in Carnegie Hall.

Marjorie Elinor Dix (2nd Maid)



Marjorie Elinor Dix is a graduate of the Metropolitan Opera's Lindemann Young Artist Development Program and has been reengaged by the company each season since completing the program. Among the many Met productions in which she has participated are *Die Walküre*, *Die Frau ohne Schatten*, *Elektra*, *Ariadne auf Naxos*, *Les Troyens*, *War and Peace*, *A Midsummer Night's Dream*, *Aida*, and *Lady Macbeth of Mtsensk*. She has also appeared with Virginia Opera, Palm Beach Opera, the Little Orchestra Society, the American Symphony Orchestra, Pittsburgh Opera, and the Saito Kinen Festival, among others. In 2008 she joins the roster of San Francisco Opera. In concert she has performed John Harbison's *Between Two Worlds*, Debussy's *Chansons de Bilitis*, and Brahms's *Liebeslieder Waltzes* with the MET Chamber Ensemble and James Levine, and appeared in recital at the Cerritos Performing Arts Center in California, at the Morgan Library, and at Lincoln Center. Ms. Dix holds a bachelor of music degree from Duquesne University and participated in the Pittsburgh Opera Center. She received the Robert Launch Memorial Grant from the Wagner Society and a William Mattheus Sullivan Foundation Grant. In 1995 she won first prize from the Licia Albanese-Puccini Foundation, was a finalist in the Luciano Pavarotti Competition, was the Recital Winner in the Pittsburgh Concert Society Competition.

Mary Phillips (3rd Maid)



American mezzo-soprano Mary Phillips joined the roster of the Metropolitan Opera this past season; this summer she performs the role of Rossweise in *Die Walküre* in the Metropolitan Opera's tour of Japan. She has sung Rossweise in concert performances for her international opera debut in Tenerife, Canary Islands, and also at the Dallas Opera and in her Seattle Opera debut. She has also performed in *Ring* cycles with Scottish Opera, Seattle Opera, and Canadian Opera. Her debut at the Gran Teatro del Liceu in Barcelona was as the Composer in *Ariadne auf Naxos*; she has appeared in *The Magic Flute*, *La forza del destino*, *Aida*, *Il trovatore*, *Norma*, *Giulio Cesare*, and as Sister Helen Prejean in *Dean Man Walking*, among many others, with such companies as Utah Symphony and Opera, Opera Birmingham, Austin Lyric Opera, Fort Worth Opera, San Francisco Opera, and Boston Baroque. Ms. Phillips sang Junon in Mark Morris's production of Rameau's *Platée*. She made her New York Philharmonic debut in the world premiere of Torke's *Four Seasons* and Kernis's *Garden of Light* and has sung Leonard Bernstein's *Jeremiah Symphony* with the National Symphony Orchestra and Mahler's Symphony No. 2 with the Los Angeles Philharmonic, in addition to orchestral and recital appearances throughout the U.S. She recently recorded songs of Charles Ives for the Naxos label. Ms. Phillips attended Rhode Island College and Yale University.

Sandra Lopez (4th Maid)



Soprano Sandra Lopez recently finished her final year in the Metropolitan Opera Lindemann Young Artist Development Program. She was a winner of the Palm Beach Opera Competition, a national finalist in the McAllister Awards, and was a grant recipient from the George London Foundation. In 1998 she was the grand prize winner in the College Division of the Florida Grand Opera Competition. Ms. Lopez's 2005-06 season included Frasquita in Met performances of *Carmen*, Mimì in *La bohème* in Fort Worth, Micaela in *Carmen* at Florida Grand Opera, and Cio-Cio San in *Madama Butterfly* with Berkshire Opera. In 2004-05 Ms. Lopez performed with Andrea Bocelli on tour. Her Metropolitan Opera appearances have included *Don Carlo*, *A View from the Bridge*, *Elektra*, and *Parsifal*. She has also sung with Nashville Opera, Palm Beach Opera, Opera Pacific, Portland Opera Repertory Theatre, the Fort Worth Symphony, at the Salzburg and Verbier festivals, Opera North in New Hampshire, and El Paso Opera. Sandra Lopez's orchestral repertoire includes Gounod's *Saint Cecilia* Mass, Beethoven's Ninth Symphony, Brahms's *A German Requiem*, Orff's *Carmina burana*, and Villa-Lobos's *Bachianas Brasileiras* No. 5. She has performed with the Greensboro Symphony, the Miami Chamber Symphony, the Manchester Music Festival, and the New Choral Society.

Jennifer Check (5th Maid)



Soprano Jennifer Check completed the Metropolitan Opera Lindemann Young Artist Development Program in spring 2003. She made her Met debut during the 2001-02 season as Clotilde in *Norma* and has performed in *Don Carlo* and *Die Frau ohne Schatten*. She began the 2005-06 season as soloist in Mendelssohn's *A Midsummer Night's Dream* with the Charlotte Symphony, returned to the Met for several productions, and sang in recital in Carnegie Hall's Zankel Hall and at the Kennedy Center in Washington, D.C., as part of the Young Concert Artists Series and in Florida for the Marilyn Horne Foundation. Ms. Check recorded the role of Young Woman in Menotti's *The Saint of Bleecker Street* with the Spoleto Festival for Chandos. She has won first place awards from the Loren L. Zachary Competition, the Licia Albanese-Puccini Foundation, the Oratorio Society of New York Solo Competition, The Liederkranz Foundation, and the Mario Lanza Scholarship Auditions. She was awarded a Sara Tucker Study Grant from the Richard

Tucker Foundation, the Leonie Rysanek memorial prize from the George London Foundation, and most recently the Zarzuela Prize in Plácido Domingo's 2003 Operalia Competition. Ms. Check received a bachelor of music degree in voice performance from Westminster Choir College.

Claudia Waite (Overseer)



Soprano Claudia Waite is an active soloist at the Metropolitan Opera in New York City. She has been a guest artist with Opera Orchestra of New York, Dallas Opera, San Francisco Opera, Opéra de Lyon, Opera Centrum Nederland, New Israeli Opera, and many other major opera companies and orchestras worldwide. She was seen by a worldwide audience as a featured soloist in Beethoven's Ninth Symphony under the baton of Seiji Ozawa during the Opening Ceremonies of the 1998 Winter Olympics in Nagano, Japan. Apart from numerous productions as the Metropolitan Opera, Ms. Waite, a former Adler Fellow, appeared frequently at San Francisco Opera, including the North American premiere of Sir Michael Tippett's *King Priam*. Her repertoire includes Sieglinde in *Die Walküre*, Countess Almaviva in *The Marriage of Figaro*, Leonore in *Fidelio*, and Rosalinda in *Die Fledermaus*, among many others. In concert she has appeared as soloist in Verdi's Requiem, Beethoven's *Missa Solemnis*, and Barber's *Knoxville: Summer of 1915*. Art song recitals are a central feature in her annual performance calendar. Recent performance highlights include her role debut as Turandot with Nevada Opera, appearances at the Metropolitan Opera in *Die Walküre*, *Don Giovanni*, *Nabucco*, *The Magic Flute*, and *Der Rosenkavalier*, her New York City Opera debut as Donna Anna in *Don Giovanni*, her debut in concert with the New York Gay Men's Chorus at Avery Fisher Hall, and her New York City recital debut. This summer she returns to Japan on tour with the Metropolitan Opera and makes her role and company debut with Opera North as Lady Billows in *Albert Herring*. Ms. Waite can be heard on the Albany release "An American Voice: The Music of Robert Nelson."

Eui Jin Kim (Orest's Tutor)
Miriam H. and S. Sidney Stoneman Fellowship



Tanglewood Music Center Fellow Eui Jin Kim, bass-baritone, is a native of Masan, Korea, and a master's degree candidate at the Manhattan School of Music. Mr. Kim is a recent graduate of Yonsei University in Korea, where he performed the roles of Colline in *La bohème* and Sarastro in *The Magic Flute*, in addition to scenes from *Così fan tutte* (as Don Alfonso) and *Don Giovanni* (as Leporello). Currently a member of the Manhattan School of Music's opera studio, he is a student of Maitland Peters.

Emily Albrink (Klytemnestra's Confidante)
Richard F. Gold Memorial Scholarship/Pearl and Alvin Schottenfeld Fellowship



Tanglewood Music Center Fellow Emily Albrink, soprano, a native of Louisville, Kentucky, obtained her master of music degree from the Manhattan School of Music this past May. She has appeared twice with the Ann Arbor Symphony, as a featured soloist in their Best of Broadway concert and also in *Candide*, conducted by Martin Katz. Ms. Albrink has worked and performed with composers Ricky Ian Gordon and Jake Heggie in concerts featuring their work. She received her bachelor of fine arts in musical theatre from the University of Michigan, where she was a student of Martha Sheil. A strong proponent of art song, Ms. Albrink has studied in such programs as SongFest, Miami School of Music at Salzburg, the German for Singers Program at Middlebury College, and, most recently, the Franz-Schubert Institut in Baden bei Wien, Austria. In

2005 she was soprano soloist in Mozart's Vespers with the Louisville Orchestra. She has appeared in the Manhattan School of Music's productions of *A Month in the Country* by Lee Hoiby and *Florencia en el Amazonas* by Daniel Catán, and portrayed the role of Noemie in *Cendrillon*. Ms. Albrink is a student of Cynthia Hoffmann.

Chanel Wood (Klytemnestra's Trainbearer)
Leah Jansizian Memorial Scholarship/Mary H. Smith Scholarship



Soprano Chanel Wood, a native Texan, is returning for a second summer as a TMC Fellow. In 2005 she was featured as a soloist with the Boston Pops both in their Holiday Concert Series and in their Tribute to Stephen Sondheim. In May 2005 she graduated with a bachelor of music degree from the Shepherd School of Music at Rice University. As a student at Rice, Ms. Wood was a soloist in both the Duruflé and the Fauré Requiems and performed onstage in opera scenes from *The Marriage of Figaro* as Countess Almaviva, in *Faust* as Marguerite, and in *The Magic Flute* as Second Lady. She will join the inaugural class of Bard College Conservatory's graduate program in Vocal Arts this fall.

Mark Schowalter (Young Servant)



An alumnus of the Tanglewood Music Center, tenor Mark Schowalter is at home on both the concert and operatic stages, performing with conductors including James Levine at the Metropolitan Opera and Munich Philharmonic, Seiji Ozawa with the Boston Symphony Orchestra and Saito Kinen Orchestra, Valery Gergiev at the Metropolitan Opera, Mstislav Rostropovich with the National Symphony, and Charles Dutoit with the Montreal Symphony. During 2005-06, his ninth consecutive season at the Metropolitan Opera, Mr. Schowalter performed the role of Reverend McMillan in the world premiere of Tobias Picker's *An American Tragedy*. In past Met seasons he has been seen in supporting roles in *Der Rosenkavalier*, *I vespri siciliani*, *Die Zauberflöte*, *Samson et Dalila*, *Fidelio*, *The Merry Widow*, *Pique Dame*, *Der Rosenkavalier*, *Die Frau ohne Schatten*, *Ariadne auf Naxos*, and *Elektra*, as well as the 2003 PBS "Metropolitan Opera Presents" telecast of *Ariadne auf Naxos*. Other opera engagements have included the role of Bob Boles in Britten's *Peter Grimes*, first in its fiftieth-anniversary production at Tanglewood under Seiji Ozawa, and then, at Mr. Ozawa's invitation, at the Saito Kinen Festival in Matsumoto, Japan, and the Maggio Musicale Fiorentino in Florence, Italy. Mr. Schowalter was heard in Germany in *Moses und Aron* with Mr. Levine and the Munich Philharmonic, and

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Music Director

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BOSTON POPS

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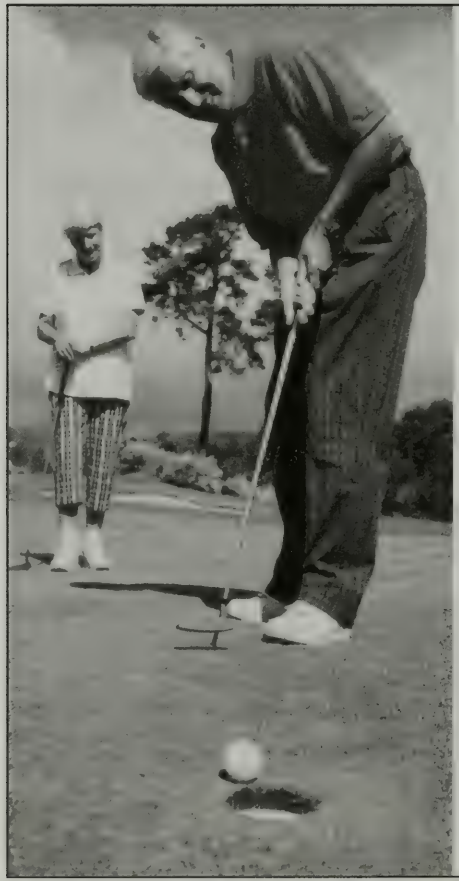
sang Lysander in Florentine Opera's production of Britten's *A Midsummer Night's Dream*. He has been acclaimed in several leading roles with Minnesota's North Star Opera Company, among them a recent portrayal of Tassilo in Kálmán's *Countess Maritza*, Nemorino in Donizetti's *L'elisir d'amore*, Lindoro in Rossini's *L'italiana in Algeri*, Fritz in Offenbach's *Grand-Duchesse de Gérolstein*, Barinkay in Johann Strauss's *The Gypsy Baron*, and Philippe in Romberg's *New Moon*. Mr. Schowalter's concert repertoire includes the Evangelist in Bach's *St. Matthew* and *St. John* Passions, Mahler's *Das Lied von der Erde*, Mozart's Requiem and *Bastien und Bastienne*, and Monteverdi's *Vespers of 1610*.

Ulysses Thomas (Old Servant)
Tisch Foundation Scholarship/Eugene Cook Scholarship



Tanglewood Music Center Fellow Ulysses Thomas, bass-baritone, is a recent graduate of Boston University, where he received a master of music degree in vocal performance. This past April, Mr. Thomas collaborated with conductor Craig Smith and Emmanuel Music in concert performances of *The Magic Flute*, singing the role of Sarastro. While at Boston University, he regularly participated in the opera programs. His past appearances include Rakitin in Lee Hoiby's *A Month in the Country*, Simone in *Gianni Schicchi*, Collatinus in Britten's *The Rape of Lucretia*, and Pope/Cardinal B in Philip Glass's *Galileo Galilei*. This fall Mr. Thomas will begin doctoral studies in voice at Boston University.

To read about the **Tanglewood Festival Chorus**, and for a roster of chorus members, see pages 24-25.



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First Violins
Noah Geller
Melissa Chung
Katherine Bormann
Raymond Gniewek
(guest artist)
Alexander Chaleff
Jeannette Jang
Rakhvinder Singh
Elisa Freidrich
Tera Gorsett
Emma Hancock
Janis Bales
Stephanie Nussbaum

Second Violins
Catherine Miller
Martin Shultz
Rommel Fernandes
Sonya Chung
Heather Wittels
Cristian Macelaru
Heather Braun
Cece Weinkauff
Ruby Ying-Ju Chen
Ai Nihira

Third Violins
Yevgeny Kutik
Boram Kang
Hyunju Lee
Clara Lyon
Margot Schwartz
Etleva Hima
Dasha Dubrovina
Jessica Tong
Brittany Boulding
Jennifer Kozbial

First Violas
Andrew Wickesberg
Wesley Collins
Alexander Petersen
Tahlia Petrosian
Christopher McKay

Second Violas
Jennifer A. Ferrian
Elizabeth Kuefler
Gareth Zehngut
Erin Nolan
Claire E. Garza

Third Violas
Anna Pelczer
Liyuan Liu
Leah Swann

First Cellos
Peng Li
Sarah Biber
Kathryn J. Bates
Elizabeth Means
Marie-Michel Beauparlant
Christine Kim
Lachezar Kostov

Second Cellos
Stephanie Hunt
Jay Tilton
Gregory Kramer
Michael Haas
Min-Jeong Kang
David Gerstein
Morgen Johnson

Basses
Douglas Balliett
Jessica Grabbe
Brandon McLean
Tristan T. Sutton
Joe Ferris
Logan Coale
Andrew Stalker
Aaron Baird

Flutes
Clint Foreman
Jessica Lizak
Brook Ferguson
Daniel Stein

Oboes
Andrea Overturf
Brent Ross

Oboe/English Horn
Emily Brebach

Bass Oboe
Sarah Skuster

Bassett Horn
Amy Advocat
Erin Simmons

E-flat Clarinet
Raymond M. Santos

Clarinets
James Zimmermann
Eric Chi
Min Na Lee
Levana Cohen

Bass Clarinet
Brent Besner

Bassoons
Rian Craypo
Miles Maner
Elise Wagner

Contrabassoon
Brad Balliett

Horns
Roslyn Black
Gina Gillie
Lee Wadenpfuhl
Robert Johnson
Jay Wadenpfuhl
(assistant principal;
BSO member)

Horns/Wagner Tubas
Joe Assi
Robert Rearden
Peter Solomon
Ryan Stewart

Trumpets
Ethan Bensdorf
Karin Bliznik
Michael Martin
John Freeman
Matthew Ernst
John C. Russell

Bass Trumpet
Eric Starr

Trombones
Kathryn Curran
Roger Flatt
Brandon Bretz-Sciarra

Bass Trombone
Justin B. Clark

Tuba
Daniel Peck

Timpani
Matthew Prendergast
Gard N. Garshol

Percussion
Aziz D. Barnard Luce
Jean-Sébastien Lacombe
Shaun Tilburg

Harps
Chaerin Kim
Sadie Turner

Celesta
Tatiana Roitman Mann

Orchestra Manager
Christopher Power

Stage Manager
John Morin

Librarians
Sara Griffin
Leslie Cochran
(TMC Fellow)

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Adele and John Gray Memorial Fellowship

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Lost & Foundation Fellowship

Heather Braun, Milwaukee, WI
Messinger Family Fellowship

Alexander Chaleff, Pennington, NJ
Morris A. Schapiro Fellowship

Ruby Ying-Ju Chen, Taipei, Taiwan
Max Winder Memorial Fellowship

Melissa Chung, Buffalo Grove, IL
Rapaporte Foundation Fellowship

Sonya Chung, Richmond, VA
Donald Law Fellowship

Dasha Dubrovina, Moscow, Russia
Philip and Bernice Krupp Fellowship

Rommel Fernandes, São Paulo, Brazil
Omar Del Carlo Fellowship

Elisa Friedrich, Leipzig, Germany
Dr. Marshall N. Fulton Memorial Fellowship/
TMC Fellowship

Noah Geller, Chicago, IL
Stephen and Persis Morris Fellowship/
Robert Baum and Elana Carroll Fellowship

Tera Gorsett, Denver, CO
Gerald Gelbloom Memorial Fellowship/
TMC Fellowship

Emma Hancock, Carlisle, Cumbria, UK
Clarice Neumann Fellowship

Jeannette Jang, Mequon, WI
Rosamund Sturgis Brooks Memorial Fellowship

Boram Kang, Olney, MD
Carolyn and George R. Rowland Fellowship

Jennifer Kozbial, London, ON, Canada
William F. and Juliana W. Thompson Fellowship

Yevegny Kutik, Pittsfield, MA
Merwin Geffen, M.D. and
Norman Solomon, M.D. Fellowship

Hyunju Lee, Seoul, Korea
Stanley Chapple Fellowship

Clara Lyon, Boalsburg, PA
BSO Members' Association Fellowship

Catherine Miller, Savannah, GA
Pokross/Fiedler/Wasserman Fellowship

Ai Nihira, Monterey Park, CA
Harry and Mildred Remis Fellowship

Stephanie Nussbaum, Houston, TX
Caroline Grosvenor Congdon Memorial Fellowship

Margot Schwartz, Oakland, CA
Darling Family Fellowship

Martin Shultz, Katy, TX
Lola and Edwin Jaffe Fellowship

Rakhvinder Singh, Llandybie, Wales, UK
Kingsbury Road Charitable Foundation
Fellowship

Cecilia Weinkauff, St. Louis, MO
Country Curtains Fellowship

Heather Wittels, Brookline, MA
Lia and William Poorvu Fellowship

Viola

Wesley Collins, Cincinnati, OH
Lucy Lowell Fellowship/TMC Fellowship

Jennifer A. Ferrian, Minneapolis, MN
Anna Sternberg and Clara J. Marum Fellowship

Claire Garza, Houston, TX
Mr. and Mrs. Allen Z. Kluchman Memorial
Fellowship

Kim Hellgren, Gothenburg, Sweden
Jerome Zipkin Fellowship

Elizabeth Kuefler, Lawrence, KS
Miriam Ann Kenner Memorial Scholarship/
Ruth and Jerome Sherman Memorial Fellowship

Liyuan Liu, Chang Chun, Ji Lin, China
James A. Macdonald Foundation Fellowship

Christopher McKay, Cincinnati, OH
Robert and Luise Kleinberg Fellowship

Erin Nolan, London, England, UK
Luke B. Hancock Foundation Fellowship

Anna Pelczer, Budapest, Hungary
Frelinghuysen Foundation Fellowship

Alexander Petersen, Westford, MA
Mr. and Mrs. Daniel Pierce Fellowship/
TMC Fellowship

Tahlia Petrosian, Sydney, Australia
Friends of Armenian Culture Society Fellowship

Leah Swann, Houston, TX
Evelyn S. Nef Fellowship

Andrew Wickesberg, Lynn, MA
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KODÁLY — *Dances of Galánta*

LISZT — Piano Concerto No. 2 in A
JEAN-YVES THIBAUDET

INTERMISSION

DVOŘÁK — Symphony No. 6 in D, Opus 60
Allegro non tanto
Adagio
Scherzo (Furiant): Presto
Finale: Allegro con spirito

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NOTES ON THE PROGRAM

Zoltan Kodály (1882-1967)
Dances of Galánta

First performance: October 23, 1933, Budapest Philharmonic Society, Kodály cond. *First BSO performance*: December 1955, Arthur Fiedler cond. *First Tanglewood performance*: July 13, 1979, Gennady Rozhdestvensky cond. *Most recent Tanglewood performance*: July 27, 2003, Miguel Harth-Bedoya, cond.

Like his friend and compatriot Bartók, Zoltán Kodály devoted much of his energy to the study of Hungarian folk song, and this revealed itself throughout his creative endeavors. Few composers of our century have been so vocally oriented, and even his purely instrumental works are imbued with the character of song, the song of the people. Late in his life, Kodály wrote, "Our age of mechanization leads along a road ending with man himself as a machine; only the spirit of singing can save him from this fate." To project this spirit, Kodály wrote songs and choral works in greater number than perhaps any other 20th-century composer, and many of these were intended for school use. Indeed, this aspect of his work made Kodály one of the great music educators of all time. But the same spirit found its way into his purely orchestral music, most of which was written in the decade and a half between 1925 and 1940.



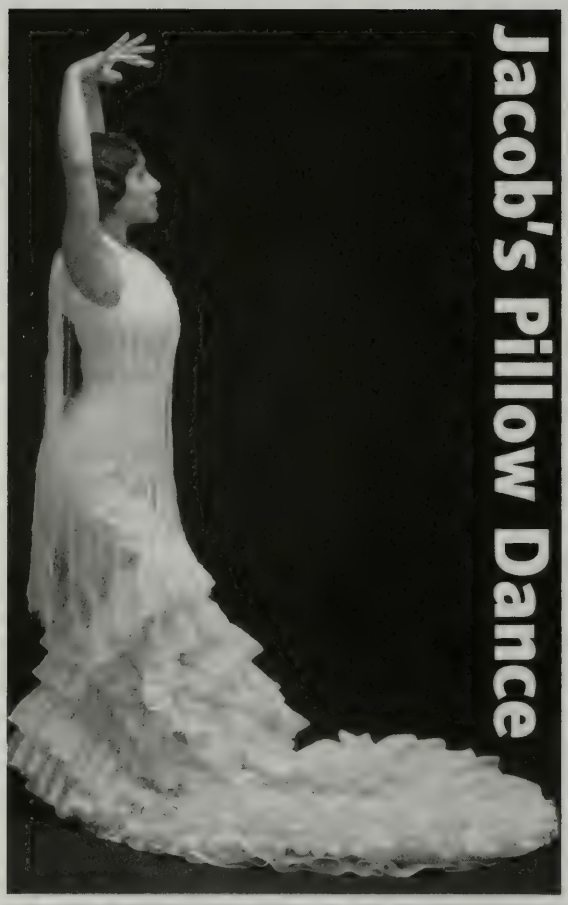
Kodály inserted the following statement in the score of *Dances of Galánta*, by way of explanation:

> Galánta is a small Hungarian market-town known to the travelers from Vienna to Budapest, where the composer passed seven years of his childhood. There existed at that time a famous gypsy band which has since disappeared. Their music was the first "orchestral sonority" which came to the ear of the child. The forebears of these gypsies were already known more than a hundred years ago. Around the year 1800 some books of Hungarian dances were published in Vienna, one of which contained music "after several gypsies from Galántha." They have preserved the old Hungarian traditions. In order to continue it the composer has taken his principal subjects from these old editions.

These old 18th-century dances that Kodály has chosen are known as *verbunkos* music, the "recruiting dances" (from the German word "*Werbung*," "recruiting") from the method of enlisting recruits during that century's Imperial wars. The dance was performed by a group of hussars led by their sergeant; it consisted of slow figures alternating with lively ones. The impressive display was apparently designed to arouse enthusiasm among the spectators and encourage some of them to join up to share in the fun. The music that accompanied these events was played by gypsy bands, who often performed breathtakingly elaborate improvisations over the basically simple tunes.

Kodály's piece is an evocation of that old Hungarian tradition. Having selected his tunes, he arranged them in a rondo-like pattern, with a central Andante maestoso recurring twice in the course of the piece. The brilliant orchestration provides a modern orchestral treatment of the colorful old gypsy bands, and has in no small way contributed to the work's great popularity. Indeed, of Kodály's purely orchestral works, the Galánta dances remain by far the most popular.

—Steven Ledbetter



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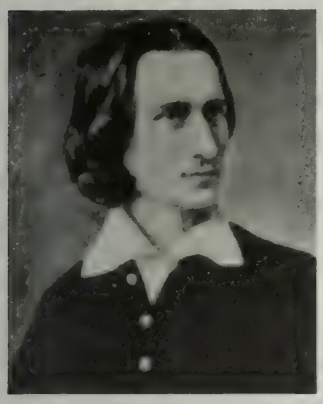
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Franz Liszt (1811-1886)
Piano Concerto No. 2 in A

First performance: January 7, 1857, Weimar Court Theater, Liszt cond., Hans von Bronsart, soloist. *First BSO performance*: February 1884, Georg Henschel cond., Carl Baermann, soloist. *First Tanglewood performance*: July 30, 1961, Charles Munch cond., Byron Janis, soloist. *Most recent Tanglewood performance*: July 12, 1992, Hermann Michael cond., André Watts, soloist.

For all his spectacular self-assurance at the piano, Liszt was astonishingly insecure as a composer. He would rework old compositions repeatedly, fussing with this detail or that, never quite sure if he had yet got it right. And, worse, he often took advice from random acquaintances, offered gratuitously, and then reworked pieces again. Almost every one of his major compositions went through stages of creation, and a number of works actually exist in two different "finished" forms. But few, if any, of his works have so long a gap between conception and first performance as the Second Piano Concerto.



It was during the early phase of his career, when he was known primarily as a touring piano virtuoso of extraordinary attainments, that Liszt sketched both of his piano concertos—almost simultaneously—in 1839. At that point they were surely conceived as showpieces for his own talents, and if he had actually finished and performed them then, they would no doubt have been much different in character than they finally turned out. As it was, the pressure of touring caused him to put both works aside for a decade until he had settled in Weimar and given up the vagabond life of the international concert star to devote himself to composition and conducting. Although he had written a great deal of music already (mostly brilliant display pieces for piano solo), he worked hard to improve his skills, especially in orchestration.

Liszt was surely not lacking totally in experience at orchestration, since he had already finished a score for the 1839 version of the concerto. But by 1849 he had put himself to some extent in the hands of Joachim Raff, who is believed to have worked with him on his scoring and even perhaps to have scored a few of the symphonic poems. (Raff was an extremely fluent and prolific composer, eleven years Liszt's junior; in 1875—the year before Brahms's First Symphony—he was widely recognized as the greatest living German symphonist.) But it is clear that Liszt had essentially finished the A major concerto before Raff even arrived. His letter to the younger man, accepting Raff's offer of assistance in orchestration, mentions in passing that the scores of his two concertos have been fully written out. At most Raff might have suggested some changes as cosmetic improvements after the fact, though the orchestration of the Second Concerto is so much of a piece, and so poetic throughout, that it is hard to see where any changes could have been made.

Even though the work was "finished" according to Liszt in 1849, he was in no hurry to present it to the public, and there seem to have been some slight adjustments to the score during the ensuing years. Liszt wrote to Hans von Bülow on May 12, 1853, "I have just finished reworking my two concertos and the *Totentanz* in order to have them copied definitively." The "definitive" fair copy was made by Raff, but even then Liszt added a few more touches himself. And Raff made yet another copy about the time of the first performance, which took place in Weimar with the work's dedicatee, Hans von Bronsart, as soloist. By now Liszt himself had definitely given up appearing as a virtuoso, and most of his own performances at the keyboard were private affairs. He preferred to

be presented as a conductor and composer.

Like so much of Liszt's work, the Second Concerto is *sui generis*. Although it is by no means lacking in opportunities for virtuoso display, it gives the impression of being quieter, more introspective than the First Concerto, partly because of the ravishingly beautiful opening for woodwinds, in which the sweet song of the clarinet turns out to generate many of the musical ideas that follow. The fusion of the usual three movements of a concerto into a single long movement that could be construed as a kind of sonata form is Liszt's response to the nineteenth-century composer's search for increasing organic relationships throughout a composition, and his inventive reworking of the motivic material to produce melodies of strikingly diverse psychological tone remains a matter of admiration. The orchestration throughout is masterly, and though there are brilliant passages galore throughout this concerto, Liszt is admirably restrained in his virtuoso display. Almost without exception the sparkling, cadenza-like passages are built on still new developments of the basic thematic material; thus, rather than intruding, as virtuosic elements so often do in romantic piano compositions, they contribute further to the unity of this remarkable score.

—Steven Ledbetter

Antonín Dvořák (1841-1904)
Symphony No. 6 in D, Opus 60

First performance: March 25, 1881, Czech Theatre Orchestra (Prague), Adolf Čech cond. *First BSO performance*: October 1883, Georg Henschel cond. *First Tanglewood performance*: August 2, 1964, Erich Leinsdorf cond. *Most recent Tanglewood performance*: August 14, 1983, Seiji Ozawa cond.

In July 1874, Antonín Dvořák submitted fifteen works, including his Third and Fourth symphonies (the E-flat and early D minor), into consideration for an Austrian State Stipend for "young, poor, and talented painters, sculptors, and musicians, in the Austrian half of the [Hapsburg] Empire." The judges included Johann Herbeck, who was conductor of the Vienna State Opera; the critic Eduard Hanslick, and Johannes Brahms. Dvořák was one of the winners, as he would be again in 1876 and then in 1877, the year Brahms really set him on his way by championing him to the publisher Simrock, encouraging the latter to issue the younger composer's Moravian Duets for soprano and contralto:



> Through the opportunity which the State Scholarship has afforded me, I have for several years now been rejoicing over the works by Anton Dvořák of Prague. This year he sends me among other things a book of ten duets for two sopranos with pianoforte, which seem to me to be very pretty and practical for publication.... Dvořák has written every possible thing, operas (Bohemian), symphonies, quartets, and pianoforte pieces. Anyway, he is a talented man. Almost poor! And I ask you to consider this!...

Both the Moravian Duets, Opus 32, and the Slavonic Dances, Opus 46, the latter specifically commissioned by Simrock, were published in 1878, and a quick succession of further publications, and then performances throughout Europe and as far afield as Cincinnati and New York, began to earn the composer an international reputation. On the evening of November 16, 1879, Hans Richter led the Vienna Philharmonic in the local premiere of the Slavonic Rhapsody in A-flat, Opus 45, No. 3. As the composer himself recalled:

> ...I had to show myself to the audience. I was sitting beside Brahms at the organ in the orchestra and Richter pulled me out. I *had* to come out.... Richter actually embraced me on the spot and was very happy, as he said, to know me and promised that the Rhapsody would be repeated at an extraordinary concert in the Opera House. I had to assure the Philharmonic that I would send them a symphony for the next season. The day after the concert, Richter gave a banquet at his house, in my honor so to speak, to which he invited all the Czech members of the orchestra. It was a grand evening which I shall not easily forget as long as I live.

It had been five years since Dvořák completed his last symphony, the F major of 1875, probably the earliest of his symphonies immediately to command attention and awaken enthusiasm for the composer's mastery of formal and instrumental technique, even with the work's undeniable echoes of Mendelssohn, Wagner, Smetana, and Schubert. The composer's delightful (and sadly neglected) Symphonic Variations for orchestra were completed in September 1877, followed in 1978 by the Opus 44 Serenade, the Opus 46 Slavonic Dances, the Opus 45 Rhapsodies, and some smaller works in 1879 and early 1880. Now it was time for another symphony. Richter was so thrilled with the new work upon its delivery to him by Dvořák in November 1880 that he kissed the composer after each movement as Dvořák played them through on the piano. The premiere was scheduled for December 26 in Vienna, but in the event the first performance, on which occasion the scherzo was encored, was given not by Richter but by Adolf Čech, in Prague, the following March: it seems that certain highly placed members of the Vienna Philharmonic were unwilling to play music by a new Czech composer in two successive seasons, though Dvořák found this out only by investigating the situation on his own after Richter had asked for a series of postponements citing various illnesses in his family, the death of his mother, and then work pressures. The symphony was finally heard in Vienna only on February 18, 1883, with the Gesellschaft der Musikfreunde under the direction of Wilhelm Gericke, soon to become the second music director of the Boston Symphony Orchestra; by then it had already been given in London (at the Crystal Palace under William Manns in April 1882 and under Richter at St. James's Hall the following month) and New York.

The first movement of Dvořák's Sixth Symphony is one of the most majestic in the literature. It is grand, rhetorical, and yet totally un-self-conscious; if I had to choose a single movement of Dvořák's orchestral music for some desert island, this would be it. In beginning his discussion of Dvořák's Sixth, Donald Francis Tovey observed that

> the very first line presents us with those intimations of mortality that make the child sublime.... In this symphony Dvořák moves with great mastery and freedom; the scale and proportions are throughout noble.... There is no illusion about it; the grandeur [of the first statement for full orchestra of the main theme] is not that of particular styles or particular themes, it is that of life itself; and when that grandeur is present art has little leisure for even the most solemn questions of taste, except in so far as the power to appreciate life is itself the one genuine matter of taste.

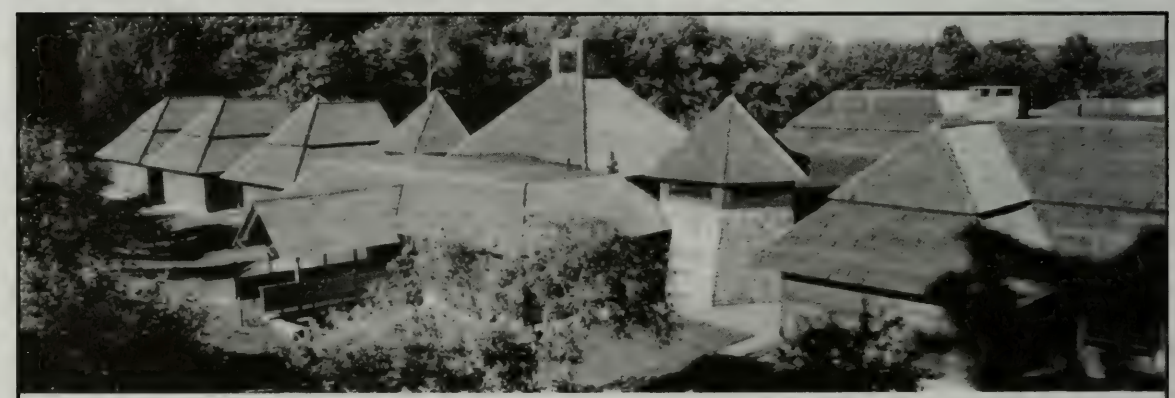
Brahms composed *his* D major symphony (No. 2) in 1877, and it is hard not to hear momentary echoes of that work in the opening phrases of Dvořák's first movement and finale.* But the point is that these echoes do not matter, for the language Dvořák speaks is his own, his music has an entirely individual feel and energy level. Throughout the

*Certain of Dvořák's compositional techniques in the outer movements of the Sixth Symphony are remarkably similar to Brahms's: the tight-knit contrapuntal textures, for example, and the soft-spoken beginnings of recapitulations, the final and climactic reserves of energy being reserved for the codas.

first movement, indeed, throughout the symphony, everything *connects*: at the very beginning, over softly syncopated violas and horns, a woodwind accompaniment figure (horncall-like, though that particular combination of sonority and motivic shape is held for later) grows from two to three to four notes as it joins the violins for the first line of melody, then reverses its contour to echo what has preceded. Bit by bit, and still in the opening moments, the orchestral texture thickens, phrases extend a bit farther than we expect, there is an increase of movement and weight, and the main theme, marked "*grandioso*," is proclaimed by full orchestra. The effect is glorious, and there will be no comparable statement of this material until the movement's final pages, where trumpet-and-drum fanfares bathe it in new light. ("No comparable statement," that is, unless the conductor repeats the first-movement exposition—a repeat indicated in the published score, but in fact crossed out by Dvořák in his autograph manuscript.)

Some other connections to note as the first movement proceeds: the arabesque-like violin lines which play against the lilt of cellos and horns as the second theme begins grow directly from the end of the preceding transitional material; and the "real" second theme, given first to the oboes, achieves new strength and character when taken soon thereafter by full orchestra. It also provides the gently ebullient close of the last four measures after the suggestion of what could have been an equally convincing quiet ending.

Tovey's description of the Adagio bears repeating: "It has in perfection an artistic quality which Dvořák elsewhere unfortunately allowed to degenerate into a defect, the quality of a meandering improvisation on a recurring theme, the episodes being of the nature of ruminating digressions rather than of contrasts." In the woodwinds of the introductory measures, in the timpani strokes of the coda, and even in the scheme of successively embellishing and elaborating his theme, Dvořák's music suggests the slow movement of Beethoven's Ninth. But Beethoven *is* concerned with contrasts, and with



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leading us to higher spheres, whereas Dvořák—the son of a butcher and innkeeper, and who once observed that he "studied with the birds, flowers, trees, God, and myself"—is content here to offer more in the way of an outdoor idyll. The scherzo is overtly nationalistic, a stomping and energetic Czech *furiant* full of two-against-three cross-rhythms, while the Trio, emphasizing softer dynamic levels and the upper orchestral registers—this is the only place in the symphony where the piccolo is heard—returns to an airier and more relaxed view of the countryside.

Dvořák marks his finale "Allegro con spirito" (cf. Brahms's Symphony No. 2), and the second measure of his theme harks back to the first movement. Once again, an idea introduced pianissimo is quickened, fortissimo and *grandioso*, by full orchestra, and the weighty accents of this music heighten the rustic, dancelike character of the whole. The development churns up considerable energy but then eases into the recapitulation with mysterious and utmost tranquility. A cascade of violins ("left to do a volplane by themselves," says Tovey) energizes the coda, in which the main theme, fragmented, serves as basis for a jovial lesson in counterpoint, bursting into a glorious peroration radiant with sunshine and high spirits.

—Marc Mandel

GUEST ARTISTS

Sir Andrew Davis



In his sixth season as music director of Lyric Opera of Chicago, Sir Andrew Davis is also artistic advisor of the Pittsburgh Symphony Orchestra and conductor laureate of both the Toronto Symphony and the BBC Symphony. Known to audiences worldwide from his BBC Proms appearances, he is a notable interpreter of much 20th-century music as well as the core symphonic repertoire. Music director at Glyndebourne Festival Opera from 1988 to 2000, Andrew Davis has conducted operatic productions at Lyric Opera of Chicago, the Metropolitan Opera, La Scala, San Francisco Opera, the Bavarian State Opera, the Royal Opera House–Covent Garden, Dresden Semper Oper, and Bayreuth. Appointed the BBC Symphony Orchestra's chief conductor in 1989, he conducted many of their major projects, among them the London Proms, tours to Hong Kong, Japan, the United States, and Europe, and their 1997 Salzburg Festival debut. He relinquished his post in 2000 as the longest-serving chief conductor of the BBC Symphony since its founder Sir Adrian Boult and became the orchestra's first-ever conductor laureate. He has also returned to Glyndebourne as guest conductor. Future and recent orchestral engagements include returns to the New York Philharmonic, the Boston, Chicago, San Francisco, Pittsburgh, and Toronto symphonies, the Philadelphia and Cleveland orchestras, the Los Angeles Philharmonic, Royal Concertgebouw, NDR Hamburg, Vienna Symphony, Dresden Staatskapelle, and Leipzig Gewandhausorchester. Andrew Davis has recorded the Dvořák symphonies with the Philharmonia Orchestra, the Mendelssohn symphonies with the Bavarian Radio Symphony, and a Borodin cycle with the Toronto Symphony for CBS. Other recordings include the Shostakovich violin concertos, Brahms piano concertos, and Nielsen symphonies 4 and 5 for Virgin Classics. Recent recording projects include "The British Line," a major series with the BBC Symphony Orchestra for Warner Classics International featuring music by Elgar, Vaughan Williams, Delius, Britten, and Tippett. Operatic releases include the Glyndebourne productions of *Kátya Kabanová*, *Jenůfa*, and *Queen of Spades.* Andrew Davis received the 2003 Dushkin Award from the Music Institute of Chicago and a Royal Philharmonic Society/Charles Heidsieck Music Award in 1991. In May 1995 he accepted on behalf of Glyndebourne Festival Opera the Royal Philharmonic Society award for the best musical opera performance of 1994, for *Eugene Onegin.* The 1996 Glyndebourne Opera Production of *Lulu* won the prize for best video in the 1997 *Gramophone* Awards, and

in September 1998 his recording of Birtwistle's *Mask of Orpheus* with the BBC Symphony won a *Gramophone* Award for best contemporary recording. His recording of the Elgar/Payne Symphony No. 3 in November 1998 won the Critics Choice Award from National Public Radio–Performance Today. In January 2000 he conducted Glyndebourne Opera's *Pelléas et Mélisande*, which won the South Bank Show award for opera. In recognition of his services to music, Andrew Davis was awarded the CBE in May 1992. In January 1999 he was made a Knight Bachelor in the New Year Honours List. Sir Andrew Davis made his Boston Symphony debut with subscription concerts in January 1976 and has since conducted the orchestra frequently at Symphony Hall and at Tanglewood. His most recent subscription appearance was in October 2002, his most recent Tanglewood appearance in August 2005.

Jean-Yves Thibaudet



French pianist Jean-Yves Thibaudet is sought after by today's foremost orchestras, conductors, and music festivals, as well as for collaborations with preeminent musicians. Mr. Thibaudet's 2004-05 season included an international tour with the Orchestre National de France with a performance at Carnegie Hall; a solo recital at San Francisco's Herbst Theatre; and engagements with the Los Angeles Philharmonic, Cincinnati Symphony, National Symphony, the symphony orchestras of Chicago, Minnesota, Houston, North Carolina, Nashville, and Charlotte, and the Oklahoma City Philharmonic. International engagements included performances with orchestras throughout Europe and with the National Symphony of Taiwan, as well as solo recitals in China, Macau, Spain, and Germany. As a collaborator he performs and records with such artists as Renée Fleming, Cecilia Bartoli, Angelika Kirchschlager, Yuri Bashmet, the Rossetti String Quartet, Julia Fischer, Daniel Müller-Schott, and John Matz. Mr. Thibaudet is an exclusive recording artist for Decca; his most recent releases are Strauss's *Burleske* with the Leipzig Gewandhaus Orchestra and Herbert Blomstedt and a disc of French works for violin and piano with Joshua Bell. Other releases include "The Magic of Satie"; the Mendelssohn piano concertos with the Gewandhaus Orchestra of Leipzig: "Night Songs," a collaboration with Renée Fleming; Chopin and Grieg works with Gergiev and the Rotterdam Philharmonic; a Grammy-winning disc of Ravel piano works, and some successful forays into the world of jazz, including "Reflections on Duke" and "Conversations with Bill Evans." In November 2004, Mr. Thibaudet served as president of the Hospices des Baune, an annual charity auction in Burgundy, France. He had an onscreen cameo in the Bruce Beresford feature film on Alma Mahler, *Bride of the Wind*, and his playing is showcased throughout the soundtrack, as well as in the soundtrack of the film *Portrait of a Lady*. Mr. Thibaudet's concert attire is designed by the celebrated London fashion designer Vivienne Westwood. Of French and German heritage, Jean-Yves Thibaudet was born in Lyon, where he began his piano studies at age five and made his first public appearance at age seven. At twelve he entered the Paris Conservatory, where he studied with Aldo Ciccolini and Lucette Descaves. At fifteen he won the premier Prix du Conservatoire, and three years later he won the Young Concert Artists Auditions in New York. In 2001 the Republic of France awarded him the Chevalier de l'Ordre des Arts et des Lettres. In 2002 he was awarded the Premio Pegasus from the Spoleto Festival. Mr. Thibaudet made his first Boston Symphony appearance in August 1992 at Tanglewood, his subscription series debut in October/November 2002, and his most recent Tanglewood appearance in July 2005. His most recent BSO appearances, under James Levine in October 2005, were as soloist in Gershwin's Piano Concerto in F in Boston and at Carnegie Hall.



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BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

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Inspired by the vision of Maestro Levine, the BSO is engaging in new initiatives to further the artistic excellence of the orchestra and simultaneously enhance the concert experience for local, national, and international audiences. These activities include the presentation of rarely-performed large-scale works, engagement of the world's finest visiting artists, and institution of a new approach to music preparation. Unique among orchestral organizations, these advances require expanded rehearsal time and supplemental players to produce inspiring performances of some of the great works in the repertoire.

To support these new approaches, the Trustees of the Boston Symphony Orchestra have established The Artistic Initiative, an effort to raise new endowment funds to create a revenue stream that will support these activities for years to come. More immediately, the Initiative also seeks directed grants to provide immediate revenue for artistic expenses while endowment funds are being raised.



THE ARTISTIC INITIATIVE *(continued)*

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For more information about supporting The Artistic Initiative, please contact Nancy Baker, Director of Major and Planned Giving, at (617) 638-9269 or nbaker@bso.org.



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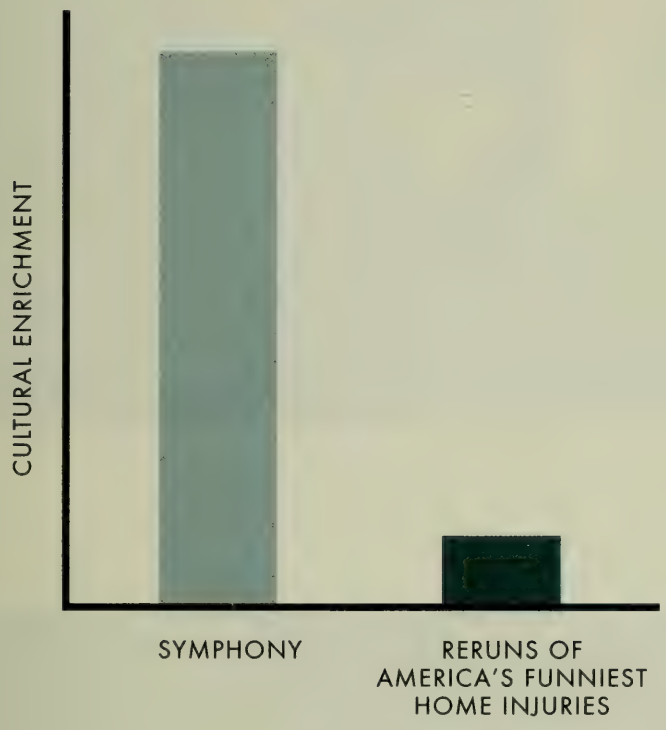
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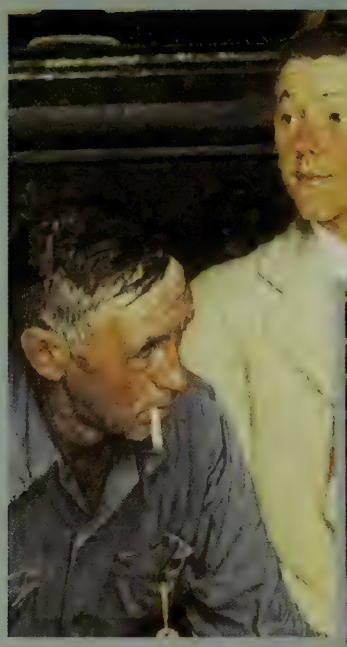


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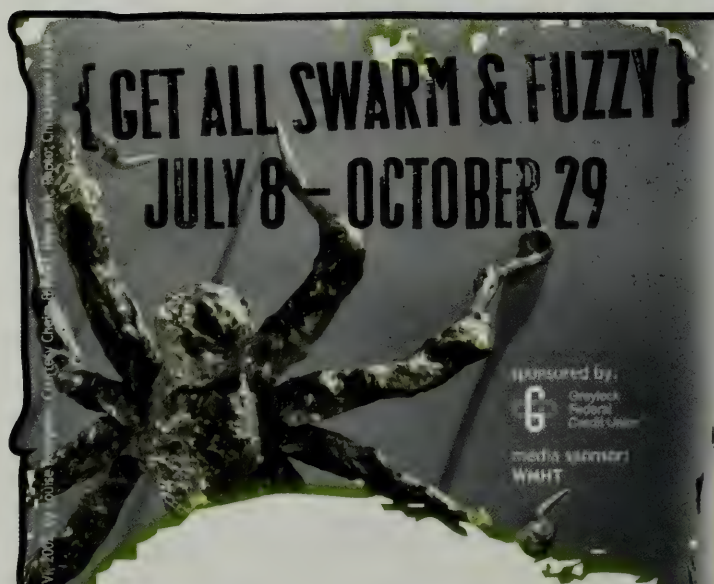
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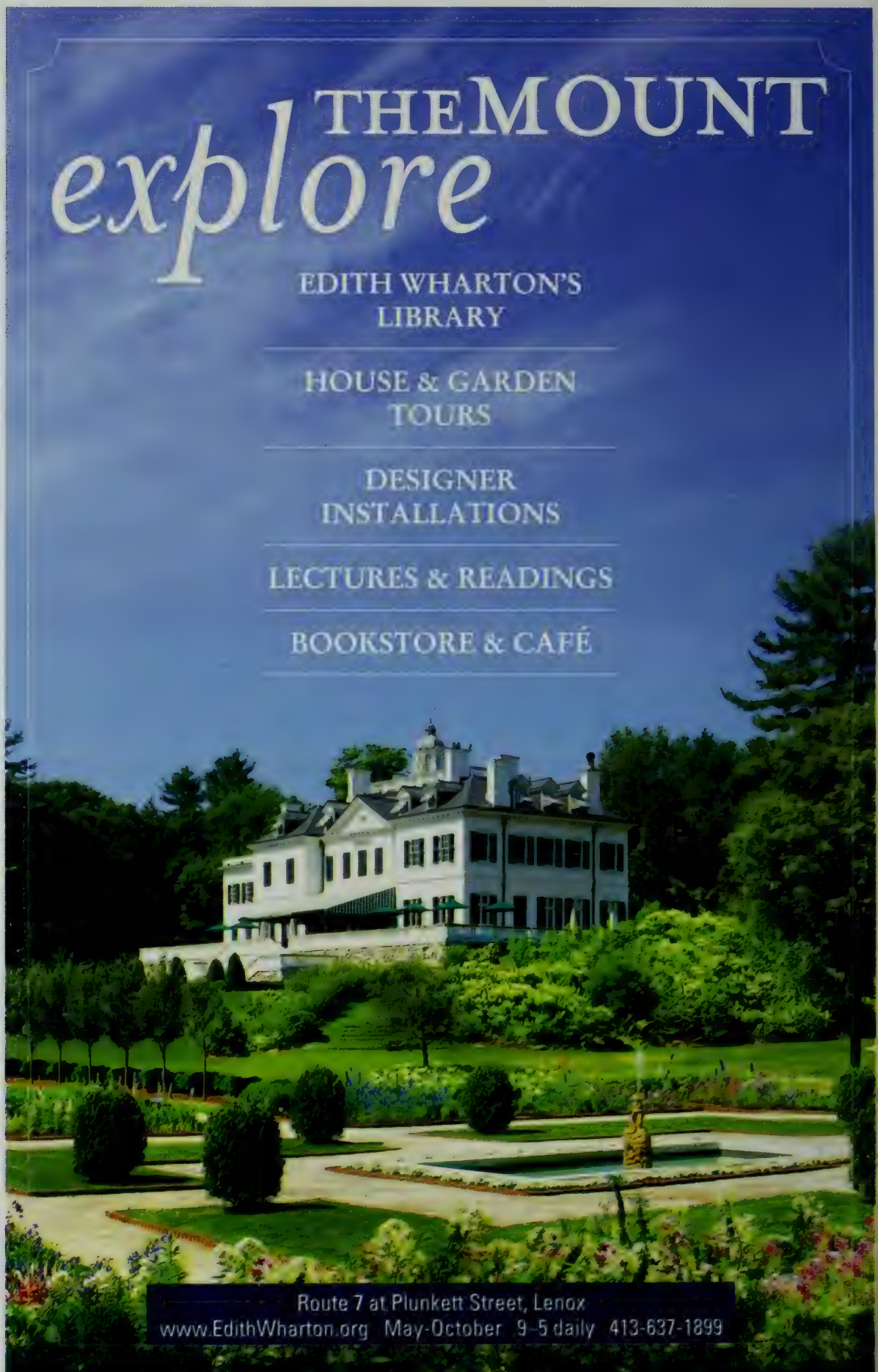
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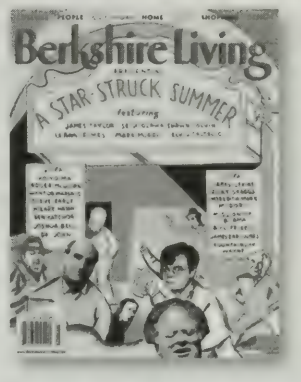
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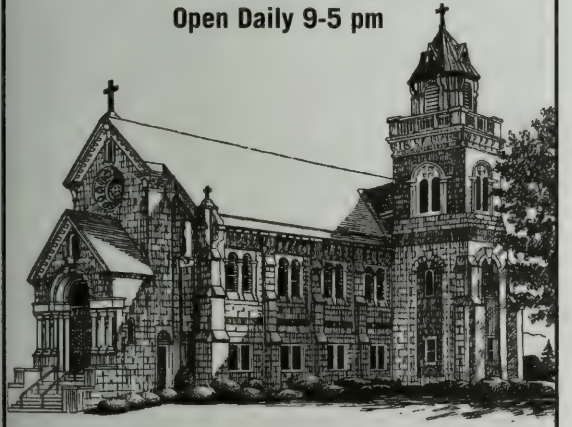


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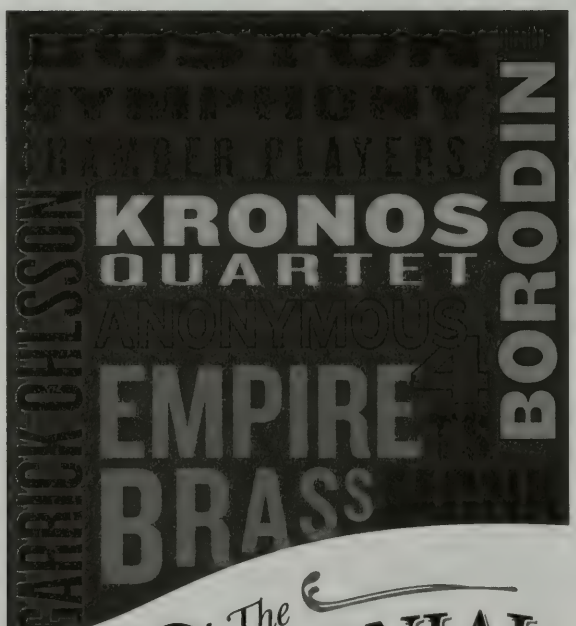
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Tuesday, July 4, at 7

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Thursday, July 6, at 8:30

GARRICK OHLSSON, piano

BEETHOVEN Complete Piano Sonatas 3

Friday, July 7, at 6 (Prelude)

MEMBERS OF THE BSO
RIKUYA TERASHIMA, piano

Friday, July 7, at 8:30

BSO—JAMES LEVINE, conductor
SONDRA RADVANOVSKY, WENDY WHITE, CLIFTON FORBIS, and JOHN RELYEA, vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG Chamber Symphony No. 1
BEETHOVEN Symphony No. 9

Saturday, July 8, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 9

Saturday, July 8, at 8:30

BSO—BERNARD HAITINK, conductor
EMANUEL AX, piano

RAVEL *Alborada del gracioso*
MOZART Piano Concerto No. 22 in E-flat, K.482
DEBUSSY *Prelude to The Afternoon of a Faun*
ROUSSEL Symphony No. 3

Sunday, July 9, at 2:30

BSO—BERNARD HAITINK, conductor
JOSHUA BELL, violin

SIBELIUS Violin Concerto
MAHLER Symphony No. 1

Sunday, July 9, at 8:30

GARRICK OHLSSON, piano

BEETHOVEN Complete Piano Sonatas 4

Tuesday, July 11, at 8:30

YEFIM BRONFMAN, piano
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Piano Trios in B-flat and E-flat

Wednesday, July 12, at 8:30

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Thursday, July 13, at 8:30

GARRICK OHLSSON, piano

BEETHOVEN Complete Piano Sonatas 5

Friday, July 14, at 6 (Prelude)

MEMBERS OF THE BSO

Friday, July 14, at 8:30

BSO—JAMES LEVINE, conductor
CHRISTINE BREWER, WALTRAUD MEIER, JOHAN BOTHA, MATTHEW POLENZANI, EIKE WILM SCHULTE, and WALDEMAR KMENTT, vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG *Gurrelieder*

Saturday, July 15, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 16

Saturday, July 15, at 8:30
The Leonard Bernstein Memorial Concert

TANGLEWOOD MUSIC CENTER ORCHESTRA
JAMES LEVINE, conductor
LISA GASTEEN, CHRISTINE BREWER, FELICITY PALMER, ALAN HELD, SIEGFRIED JERUSALEM, and other vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

STRAUSS *Elektra* (concert performance)

Sunday, July 16, at 2:30

BSO—SIR ANDREW DAVIS, conductor
JEAN-YVES THIBAUDET, piano

KODÁLY *Dances of Galánta*
LISZT Piano Concerto No. 2
DVOŘÁK Symphony No. 6

Sunday, July 16, at 8:30

GARRICK OHLSSON, piano

BEETHOVEN Complete Piano Sonatas 6

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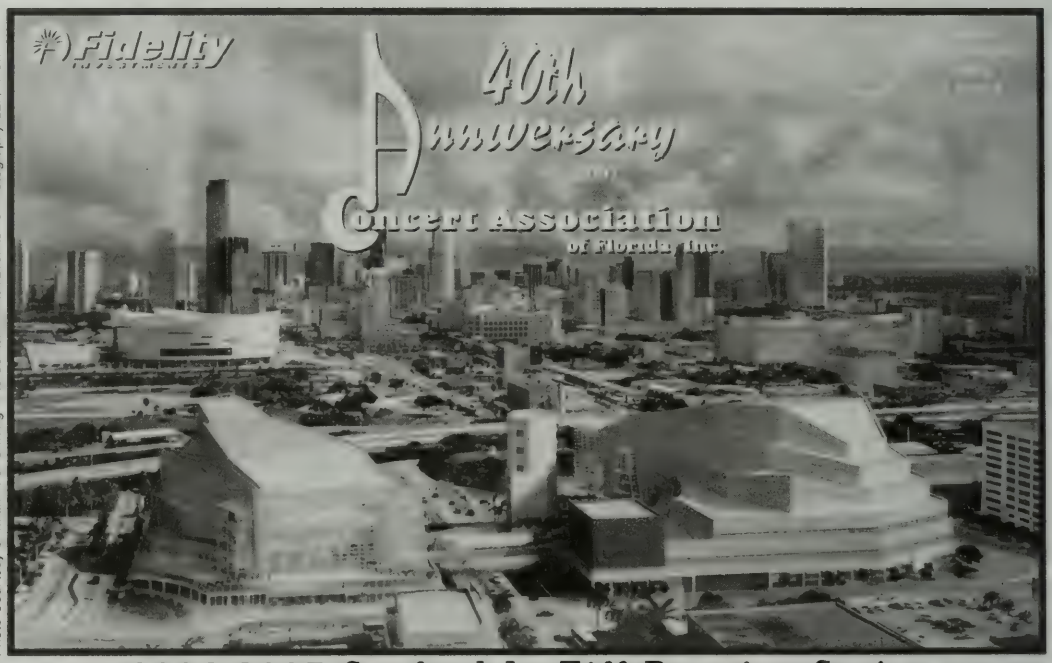


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2006-2007 Sanford L. Ziff Prestige Series

I Friday, November 10, 2006 at 8 PM
ORQUESTRA DE SÃO PAULO
John Neschling, Conductor • Soloist TBA
An All-Latin Program

II Tuesday, November 28, 2006 at 7 PM
ROLANDO VILLAZON
Metropolitan Opera Tenor
Special Gala Performance with Festival Symphony Orchestra • Ion Marin, Conductor

III Saturday, December 9, 2006 at 8 PM
IL TROVATORE
by Verdi in a concert version with Festival Symphony Orchestra • Daniel Oren, Conductor
Maria Guleghina, Soprano
Marianne Cornetti, Mezzo-Soprano
Salvatore Licitra, Tenor
Lado Ataneli, Baritone
Burak Bilgili, Bass
Master Chorale of South Florida
Jo-Michael Scheibe, Director

IV Thursday, February 8, 2007 at 8 PM
BOSTON POPS ESPLANADE ORCHESTRA
Keith Lockhart, Conductor
Michael Chertock, Piano
A Gershwin Celebration
Sponsored by Fidelity Investments

V Tuesday, February 13, 2007 at 8 PM
CHICAGO SYMPHONY ORCHESTRA
David Zinman, Conductor • Gil Shaham, Violin

VI Friday, February 16, 2007 at 8 PM
ACADEMY OF ST. MARTIN IN THE FIELDS
Sir Neville Marriner, Conductor
Jonathan Biss, Piano

VII Monday, February 26, 2007 at 8 PM
ATLANTA SYMPHONY ORCHESTRA
Robert Spano, Conductor • Emanuel Ax, Piano

VIII Monday, March 12, 2007 at 8 PM
ITZHAK PERLMAN, Violin
Rohan De Silva, Piano

IX Saturday, April 7, 2007 at 8 PM
NATIONAL PHILHARMONIC OF RUSSIA
Vladimir Spivakov, Conductor
Olga Kern, Piano

X Monday, May 7, 2007 at 8 PM
EVGENY KISSIN, Piano

Thursday, February 22, 2007 at 8 PM
Special Dance Event
SAVION GLOVER
with orchestra

Friday, March 23, 2007 at 8 PM
Special Gala Event
Sponsored by Fidelity Investments
ANGELA GHEORGHIU, Soprano
with Festival Symphony Orchestra
Eugene Kohn, Conductor

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Tuesday, July 18, at 8:30

GARRICK OHLSSON, piano

BEETHOVEN Complete Piano Sonatas 7

Wednesday, July 19, at 8:30

EMERSON STRING QUARTET

ALL-SHOSTAKOVICH PROGRAM
String Quartets Nos. 13, 14, and 15

Thursday, July 20, at 8:30

GARRICK OHLSSON, piano

BEETHOVEN Complete Piano Sonatas 8

Friday, July 21, at 6 (Prelude)

MEMBERS OF THE BSO
CHARLES ROSEN, piano

Friday, July 21, at 8:30

BSO—JAMES LEVINE, conductor
SUSAN GRAHAM, mezzo-soprano
RICHARD GOODE, piano

ALL-MOZART PROGRAM
"Ch'io mi scordi di te…Non temer, amato bene," K.505, Concert aria with piano obbligato
Piano Concerto No. 27 in B-flat, K.595
Symphony No. 41, *Jupiter*

Saturday, July 22, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 23

Saturday, July 22, at 8:30

BSO—JAMES LEVINE, conductor
MARIUSZ KWIECIEN, FERRUCCIO FURLANETTO, BARBARA FRITTOLI, SOILE ISOKOSKI, HEIDI GRANT MURPHY, MATTHEW POLENZANI, PATRICK CARFIZZI, and MORRIS ROBINSON, vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MOZART *Don Giovanni* (concert performance)

Sunday, July 23, at 2:30

BSO—JAMES LEVINE, conductor
SOILE ISOKOSKI, SUSAN GRAHAM, KENNETH TARVER, and JOHN RELYEA, vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ALL-MOZART PROGRAM
Serenade No. 9 in D, K.320, *Posthorn*
Requiem

Programs and artists subject to change.

Tuesday, July 25, at 8:30
TANGLEWOOD ON PARADE
(Grounds open at 2 p.m.; fireworks follow concert)
BOSTON SYMPHONY, BOSTON POPS, and TANGLEWOOD MUSIC CENTER ORCHESTRAS
JAMES LEVINE, KEITH LOCKHART, JOHN WILLIAMS, and STEFAN ASBURY, conductors

Thursday, July 27, at 8 and
Friday, July 28, at 2:30

TMC VOCAL FELLOWS, ORCHESTRA, and CONDUCTING FELLOWS
JAMES LEVINE, conductor (Carter)
DOUG FITCH, director and designer

HINDEMITH *There and Back*
STRAVINSKY *Mavra*
CARTER *What Next?* (American stage premiere)
Fully-staged productions, sung in English

Friday, July 28, at 6 (Prelude)

MEMBERS OF THE BSO

Friday, July 28, at 8:30

BSO—LUDOVIC MORLOT, conductor
ANDRÉ WATTS, piano

BERLIOZ *Le Corsaire* Overture
BEETHOVEN Piano Concerto No. 3
PERLE *Transcendental Modulations*
RAVEL *La Valse*

Saturday, July 29, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 30

Saturday, July 29, at 8:30

BSO—HANS GRAF, conductor
GIL SHAHAM, violin

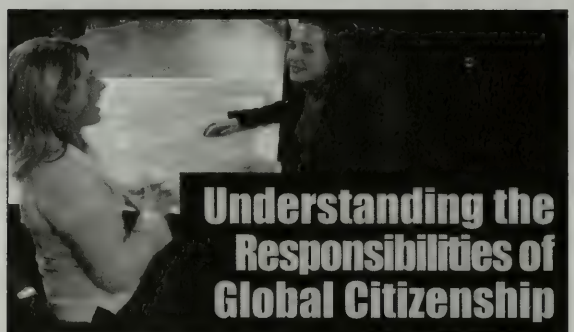
BEETHOVEN Violin Concerto
STRAVINSKY *The Firebird* (complete)

Sunday, July 30, at 2:30
The Serge and Olga Koussevitzky Memorial Concert

BSO—HANS GRAF, conductor
MIDORI, violin

MENDELSSOHN Symphony No. 4, *Italian*
BRUCH Violin Concerto No. 1
STRAUSS *Till Eulenspiegel's Merry Pranks*

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2006 TANGLEWOOD MUSIC CENTER PERFORMANCE SCHEDULE

Unless otherwise noted, all events take place in the Florence Gould Auditorium of Seiji Ozawa Hall. Other venues are the Shed, Chamber Music Hall (CMH), and Theatre (TH).

♪ indicates free admission to ticket holders for that afternoon's 2:30 p.m. concert or that evening's 8:30 p.m. concert.
* indicates that tickets are available through the Tanglewood Box Office or SymphonyCharge.

Friday, June 23, at 8:30 p.m.
Chamber Music Concert

Saturday, June 24, at 10 a.m., 1 p.m., and 4 p.m.
String Quartet Marathon: Three 2-hour performances

Sunday, June 25, at 10 a.m.
Chamber Music Concert

Sunday, June 25, at 2:30 p.m.
Chamber Music Concert

Tuesday, June 27, at 8:30 p.m.
Vocal Recital

Sunday, July 2, at 10 a.m.
Chamber Music Concert

Monday, July 3, at 2:30 p.m.
Opening Exercises
(free admission; open to the public)

Monday, July 3, at 8:30 p.m. *
The Phyllis and Lee Coffey Memorial Concert
TMC ORCHESTRA
BERNARD HAITINK, TOMASZ GOLKA (TMC Fellow), and EVA OLLIKAINEN (TMC Fellow), conductors
MOZART Symphony No. 35, *Haffner*
STRAUSS *Death and Transfiguration*
SHOSTAKOVICH Symphony No. 10

Wednesday, July 5, at 8:30 p.m. (CMH)
Music for solo instruments by TMC Composition Fellows

Saturday, July 8, at 6 p.m. ♪
Prelude Concert

Sunday, July 9, at 10 a.m.
Chamber Music Concert

Wednesday, July 12, at 8:30 p.m. (Shed) *
BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor
with TMC VOCAL FELLOWS
"Bernstein on Broadway"

Saturday, July 15, at 6 p.m. ♪
Prelude Concert–Vocal Recital

Saturday, July 15, 8:30pm (Shed) *
The Leonard Bernstein Memorial Concert
To benefit the Tanglewood Music Center
Supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean.
TMC ORCHESTRA
JAMES LEVINE, conductor
VOCAL SOLOISTS
STRAUSS *Elektra*

Sunday, July 16, at 10 a.m.
Chamber Music Concert
TMC CONDUCTORS SHOWCASE
Music of WAGNER, CARTER, SCHOENBERG, and BRAHMS

Saturday, July 22, at 6 p.m. ♪
Prelude Concert

Sunday, July 23, at 10 a.m.
Chamber Music Concert

Tuesday, July 25, at 2 p.m. *
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon events: TMC Vocal Recital at 2:30 p.m.; TMC Chamber Music at 5 p.m. (STRAVINSKY *L'Histoire du soldat* with narrators JOHN HARBISON, MILTON BABBITT, and ELLIOTT CARTER)
TMC Brass Fanfares at 8 p.m. (Shed)
Gala concert at 8:30 p.m. (Shed):
TMC ORCHESTRA, BSO, and BOSTON POPS ORCHESTRA
JAMES LEVINE, JOHN WILLIAMS, KEITH LOCKHART, and STEFAN ASBURY, conductors
Program to include
GERSHWIN *Cuban Overture*
BERNSTEIN Suite from *On the Waterfront*
ELLINGTON *Harlem*
TCHAIKOVSKY *1812 Overture*

Thursday, July 27 – Monday, July 31
2006 FESTIVAL OF CONTEMPORARY MUSIC
Stefan Asbury, director
John Harbison, festival advisor
To include the American stage premiere of Elliott Carter's opera *What Next* ♪
Made possible by the generous support of Dr. Raymond and Hannah H. Schneider, with additional support through grants from The Aaron Copland Fund for Music, the Fromm Music Foundation, The Geoffrey Hughes Foundation, The Helen F. Whitaker Fund, and Patricia Plum Wylde
Detailed program information available at the Main Gate

Saturday, August 5, at 6 p.m. ♪
Prelude Concert

Sunday, August 6, at 10 a.m.
Chamber Music Concert

Sunday, August 6, at 6 p.m. ♪
Prelude Concert

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Sunday, August 6, at 8:30 p.m. *
The Margaret Lee Crofts Concert
TMC ORCHESTRA
STEFAN ASBURY, conductor
DAWN UPSHAW, soprano
DVOŘÁK *Carnival* Overture
FAURÉ *Pelléas et Mélisande* Suite
BABBITT *From the Psalter*
SIBELIUS *Luonnotar*
RAVEL *Daphnis and Chloé*, Suite No. 2

Tuesday, August 8, at 8:30 p.m.
Vocal Recital

Wednesday, August 9, at 8:30 p.m.
NEW FROMM PLAYERS & TMC FELLOWS
TINA PACKER and SHAKESPEARE & COMPANY actors
Music for the theatre by TMC Composition Fellows

Thursday, August 10, at 8:30 p.m.
Vocal Recital

Saturday, August 12, 2:30 p.m. (TH)
Chamber Music Concert

Saturday, August 12, 6 p.m. ♪
Prelude Concert

Sunday, August 13, at 10 a.m.
Chamber Music Concert

Monday, August 14, at 6 p.m. ♪
Prelude Concert

Monday, August 14, at 8:30pm *
The Daniel and Shirlee Cohen Freed Concert
TMC ORCHESTRA
HERBERT BLOMSTEDT and
TMC CONDUCTING FELLOWS conducting
BEETHOVEN Symphony No. 4
LIDHOLM *Kontakion*, Hymn for Orchestra
HINDEMITH *Mathis der Maler*

Except for concerts requiring a Tanglewood Box Office ticket (indicated by an asterisk * or music note ♪), tickets for TMC events are only available one hour before concert time.

TMC Orchestra concerts are cash/charge; all other TMC concerts are cash only.

TMC Orchestra Hall tickets	**$26**
TMC Orchestra Lawn tickets	**$11**
Other TMC concerts	**$11**

General Public and Tanglewood Donors up to $150: For TMC concerts, tickets are available one hour prior to concert start time at the Ozawa Hall Box Office only (except July 27 and July 28). *Please note that availability for seats inside Ozawa Hall is limited and concerts may sell out.*

Friends of Tanglewood $150+: Order your tickets for TMC Orchestra concerts (July 3; August 6 & 14) in advance by calling SymphonyCharge at 888-266-1200 or (617) 266-1200. For other TMC concerts, present your Friends of Tanglewood membership card at the Ozawa Hall Gate for admittance up to one hour prior to concert start time. Additional tickets and tickets for non-Friends: $11. **For information on becoming a Friend of Tanglewood, call (413) 637-5261, or visit www.bso.org**

Back this season!
Festival of Contemporary Music Pass **$50**
Purchase a pass to the 2006 FCM, valid for five TMC performances on July 29, 30, and 31, as well as the ability to purchase a discounted $30 ticket for the Operas in the Theatre on July 27 and 28. (To obtain the opera ticket, based on availability, please go to the Box Office and show the FCM pass.)

Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at www.bso.org. All programs are subject to change.



2006 BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

Concert Schedule (all events in Seiji Ozawa Hall unless otherwise noted)

ORCHESTRA PROGRAMS: **Saturday, July 15, 2:30 p.m.** Federico Cortese conducts music of Verdi, Britten, and Brahms; **Saturday, July 29, 2:30 p.m.–40th Anniversary Gala Concert.** James Gaffigan and Ann Howard Jones conduct Poulenc, Strauss, Rossini, Dvořák, and a new work by Nico Muhly; **Saturday, August 12, 2:30 p.m.** David Hoose conducts Bach/Elgar and Shostakovich.

WIND ENSEMBLE PROGRAMS: **Friday, July 12, 8:30 p.m.** David Martins conducts Bernstein, Camphouse, Alfred Reed, Hindemith, Whitacre, and H. Owen Reed; **Friday, July 28, 8:30 p.m.** H. Robert Reynolds conducts Shostakovich, Wagner, Hindemith, Warren Benson, John Mackey, and a new work by TMC Fellow Tim Andres.

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6:00 p.m.: **Tuesday, July 18; Wednesday, July 19; Thursday, July 20; Tuesday, August 8; Wednesday, August 9; Thursday, August 10.**

Tickets available one hour before concert time. Admission is $11 for orchestra concerts, free to all other BUTI concerts. For more information, call (413) 637-1430.

In the Berkshires, Nature Sets The

Berkshire Cultural Calendar
July 1 – 31, 2006

"Animagic" Museum of Animation, Special Effects and Art
Lee, 413-841-6679
www.mambor.com/animagic
Make your own Animation movie in 2 hr workshop. Guided tours. Every day by reservation.

Becket Arts Center of The Hilltowns
Becket, 413-623-6635
www.becketartscenter.org
Free lectures, exhibits, art, yoga, craft and children arts workshops, studio/garden tour.

Berkshire Botanical Garden
Stockbridge, 413-298-3926
www.berkshirebotanical.org
Beautiful display gardens open daily 10-5. Flower Show 8/5-6, Fete des Fleurs 8/19.

Berkshire Choral Festival
Sheffield, 413-229-1999
www.choralfest.org
Choral masterpieces-225 voices, Springfield Symphony. July 15, 22, 29. Concerts at 8pm.

Berkshire Museum
Pittsfield, 413-443-7171
www.berkshiremuseum.org
Baseball thru October 29, celebrates Red Sox/Yankee rivalry with memorabilia & photographs.

Berkshire Opera Company
Pittsfield, 413-442-9955
www.berkshireopera.org
Hansel and Gretel by Humperdinck, July 24-31 at the Mahaiwe Performing Arts Center.

Berkshire South Regional Community Center
Great Barrington, 413-528-2810
www.berkshiresouth.org
92nd Street Y Lecture Good Food & Great Writing 7/13, 8:00-9:30pm.

Berkshire Theatre Festival
Stockbridge, 413-298-5576
www.berkshiretheatre.org
Tina Howe's *Coastal Disturbances* featuring Law & Order's Annie Parisse, July 11-29.

The Bidwell House Museum
Monterey, 413-528-6888
www.bidwellhousemuseum.org
June 24 Andrea Cukler – artist reception 1:30; June 25

Frelinghuysen Morris House & Studio
Lenox, 413-637-0166
www.frelinghuysen.org
Art Deco house and artwork. Hourly guided tours Thurs-Sun 10am to 3pm. Next to Tanglewood.

Hancock Shaker Village
Pittsfield, 413-443-0188
www.hancockshakervillage.org
Masterworks Art & Design Fair-Traditional & contemporary crafts fair 7/8 & 7/9 9:30-5:00.

Jacob's Pillow Dance Festival
Becket, 413-243-0745
www.jacobspillow.org
Striking international dance, archives and exhibits, community dance classes, diverse dining.

The Mac-Haydn Theatre
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www.machaydntheatre.org
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Scene and Culture Steals The Show

Mahaiwe Performing Arts Center
Great Barrington, 413-528-0100
www.mahaiwe.org
42nd St. screening June 30, Regina Carter July 8, Sekou Sundiata Graham Haynes July 15 & 16.

MASS MoCA
North Adams, 413-MOCA-111
www.massmoca.org
Galleries open daily 10-6. Rosenbach Company July 8, Bang on a Can Festival July 13-29.

Music & More
New Marlboro, 413-229-2785
www.newmarlborough.org
Group Art Show: GLOBAL WARNING July 21 – August 20, weekends, New Marlboro Meeting House.

Norman Rockwell Museum
Stockbridge, 413-298-4100
www.nrm.org
A Rockwell Rediscovered & Frederic Remington and the *American Civil War: A Ghost Story* – 10/29.

North Adams Museum of History & Science
North Adams, 413-664-4700
www.geocities.com/northadamshistory
IRON HORSE talk on railroad's role in NA, Sunday June 25, 2pm, Bldg. 4, Heritage State Park. Free.

Pleasant Valley Wildlife Sanctuary
Lenox, 413-637-0320
www.massaudubon.org
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472 W. Mountain Rd.

Sheffield Historical Society
Sheffield, 413-229-2694
www.sheffieldhistory.org
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The Theater Barn
New Lebanon, NY, 518-794-8989
www.theaterbarn.com
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Ventfort Hall Mansion & Gilded Age Museum
Lenox, 413-637-3206
www.gildedage.org
Tours, exhibits, summer play, lectures, teas, performances, private rentals, kid's programs.

Williams College Museum of Art
Williamstown, 413-597-2429
www.wcma.org
Seven Sisters: New Work by contemporary artist Jacqueline Humphries on view now.

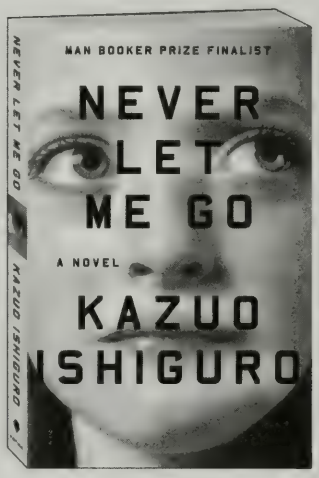
Williamstown Theatre Festival
Williamstown, 413-597-3400
www.wtfestival.org
Anything Goes, *Sweet Bird of Youth*, the premier of *Lucy & The Conquest* & *Cabaret* in July.

While you're in the Berkshires, be sure to come see the Berkshire Visitors Bureau's "Discover the Berkshires" Visitor Centers in Adams and Pittsfield. Enjoy displays, multimedia presentations and grab the latest information on Berkshire attractions.

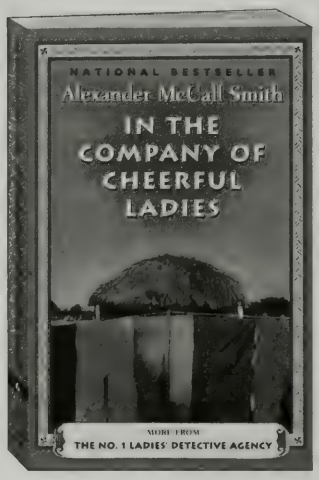
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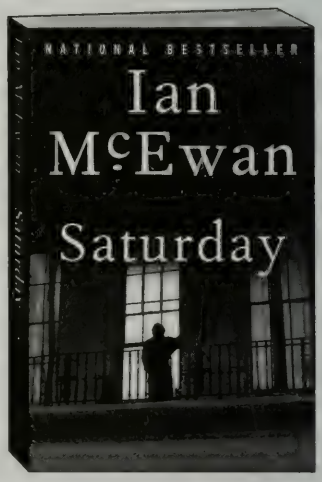
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for Summer Reading



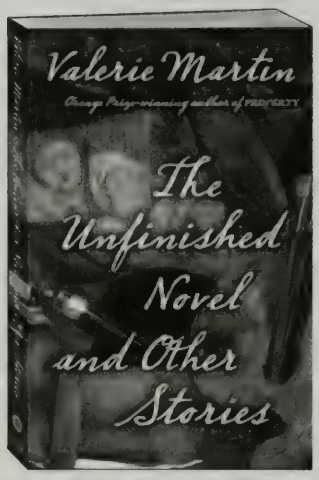
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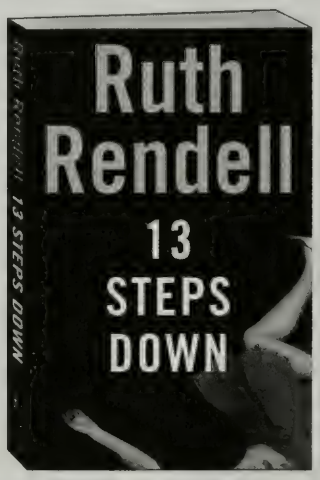
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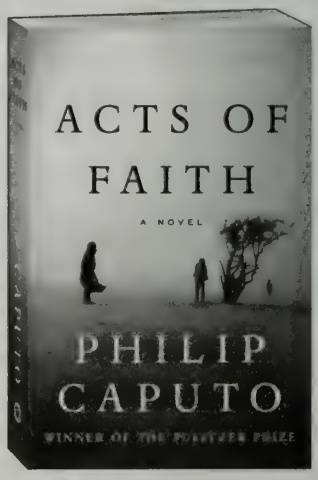
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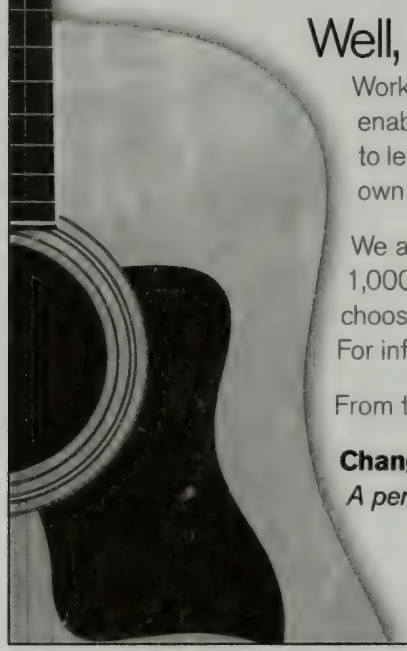
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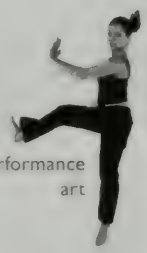








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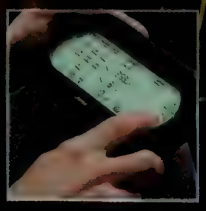
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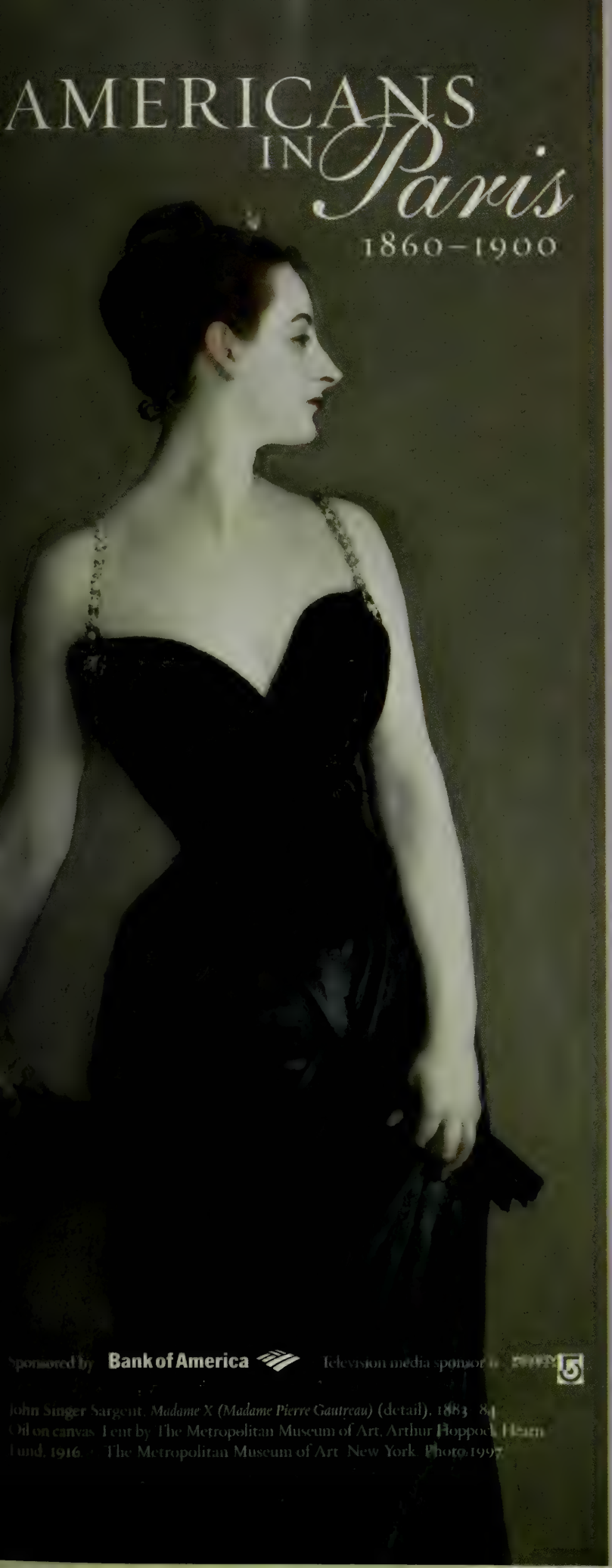
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Rich Warren, *Chicago Tribune*, 6/1/90.

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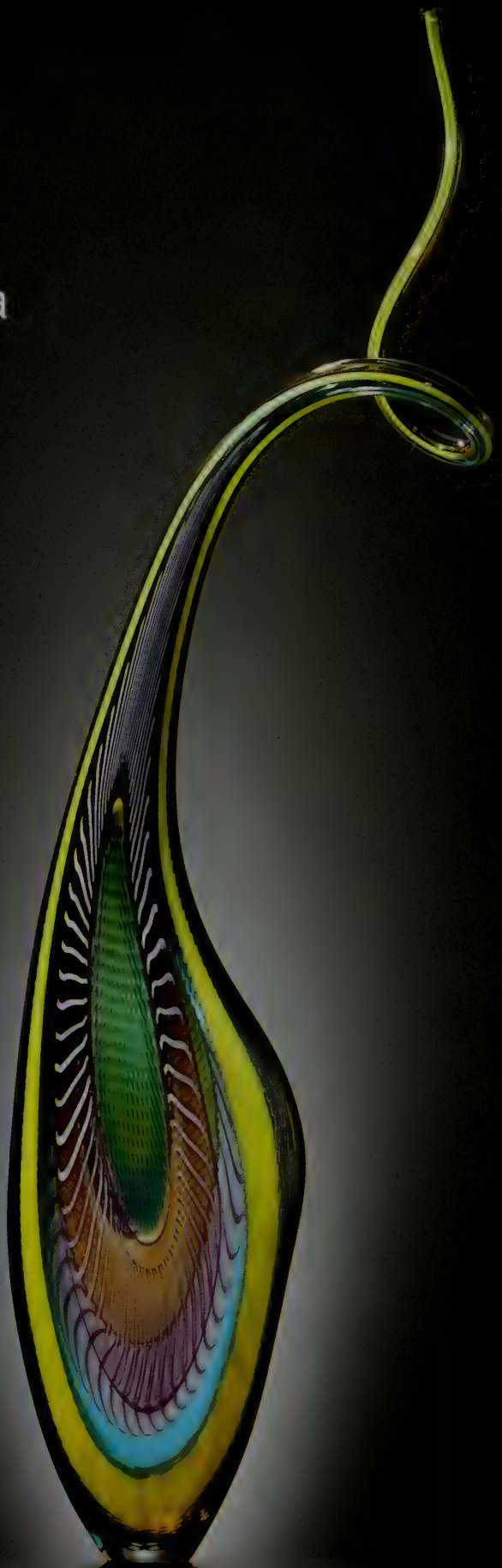
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JAMES LEVINE conducting

Please note that bass Ferruccio Furlanetto has regretfully had to withdraw from this concert performance of *Don Giovanni* because of illness. We are grateful that bass-baritone Luca Pisaroni has agreed at very short notice to sing the role of Leporello in Mr. Furlanetto's place.

Luca Pisaroni



Making his Boston Symphony Orchestra and Tanglewood debuts this evening, bass-baritone Luca Pisaroni grew up in Busseto, Parma. His musical training began at the Conservatorio Giuseppe Verdi in Milan and continued with Renato Sassola in Buenos Aires and Armen Boyajian and John Fisher in New York. His opera credits include Figaro in *Le nozze di Figaro* in Klagenfurt (for which he was awarded the Vienna State Opera's Eberhard-Wächter-Medal, as "young revelation of the season"), Masetto in *Don Giovanni* at the 2002 Salzburg Festival under Nikolaus Harnoncourt, Colline in *La bohème* at the Opéra-Bastille in Paris, Figaro in *Le nozze di Figaro* at the Opéra National du Rhin in Strasbourg and at the Théâtre des Champs-Elysées, Alidoro in *La Cenerentola* in Santiago, Chile, and Guglielmo in *Così fan tutte* at the Mozartwochen at the Salzburg Landestheater. He returned to the 2003 Salzburg Festival for Publio in *La clemenza di Tito*, also reprising Masetto under Nikolaus Harnoncourt that same year. In concert, he has sung Haydn's *Nelson* Mass at the Salzburg Easter Festival, Zebul in Handel's *Jephtha* with the Berlin Philharmonic, Michael Haydn's Requiem in C minor at the Salzburg Festival under Ivor Bolton, Mozart's *Coronation* Mass with Jean-Christophe Spinosi, and Mozart's Mass in C Minor at the Salzburg Festival under Mark Minkowski. Engagements in 2004-05 included Vivaldi's *Orlando furioso* with Jean-Christophe Spinosi and his Ensemble Matheus in Toulouse and Brussels, Achilla in *Giulio Cesare* in Denver, and his Metropolitan Opera debut under James Levine as Publio in *La clemenza di Tito*, a role he also performed at this year's Aix-en-Provence Festival. This summer, he sang Hercules in Gluck's *Alceste* at the Salzburg Festival under Ivor Bolton. He has recorded the role of Alidoro in *La Cenerentola* with Alberto Zedda for the Naxos label. Mr. Pisaroni began his 2005-06 season at the Teatro Real in Madrid as Leporello in *Don Giovanni*, following this with his debut as Figaro in *Le nozze di Figaro* for the Metropolitan Opera and Papageno in *Die Zauberflöte* at the Théâtre des Champs-Elysées. Earlier this year he returned to Paris as Leporello at the Opéra-Bastille in a new production by Michael Haneke, and appeared as Colline in *La bohème* at Madrid's Teatro Real. Most recently he made his Glyndebourne debut as Guglielmo in *Così fan tutte.* He will return to the Salzburg Festival as Masetto under Daniel Harding and as Publio with Nikolaus Harnoncourt conducting. Later this year he will perform the roles of Figaro and Guglielmo for Amsterdam Opera. Other future engagements include a staged version of J.S. Bach's *St. John* Passion at the Théâtre du Châtelet with Emmanuelle Haïm conducting, and Masetto in *Don Giovanni* in San Francisco.



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The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed,...which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present



BSO Archives

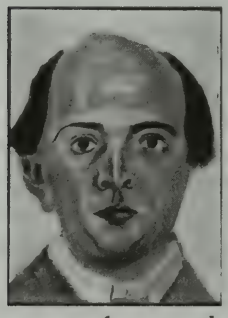
After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

Two "Special Focus" Exhibits at the Tanglewood Visitor Center



"Schoenberg on Display": In conjunction with the BSO's two-season Beethoven/Schoenberg project, the Arnold Schoenberg Center in Austria has graciously lent the BSO a selection of dramatic photographs of Arnold Schoenberg (1874-1951). The displayed photographs—including Schoenberg's "Blue Self-Portrait" of 1910 (shown here)—represent a small portion of a much larger traveling exhibition that was curated by the composer's son and daughter, Lawrence A. Schoenberg and Nuria Schoenberg Nono, and was displayed at Symphony Hall during the 2005-06 season. The Schoenberg Center images are supplemented with materials from the BSO Archives that document BSO performances of works by Schoenberg.

* * * * *

Mozart's "Idomeneo": In recognition of the 250th anniversary of Mozart's birth, a small exhibit of photographs, programs, and other memorabilia from the BSO Archives documents the American premiere performance of Mozart's early opera *Idomeneo* given by the Opera Department of the Berkshire Music Center (now the Tanglewood Music Center) on August 4, 1947, under the direction of Boris Goldovsky. Pictured here in a photo by Howard S. Babbitt, Jr., are Berkshire Music Center students Dorothy Dawson as Idomeneo's son Idamante, Nancy Trickey as the Trojan princess Ilia, and Joseph Laderoute as Idomeneo, the king of Crete, in a scene from the opera's final act.



Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. "So long as art and culture exist there is hope for humanity." Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. Ellen Highstein was appointed Director of the Tanglewood Music Center in 1997.

The 150 young performers and composers in the TMC's Fellowship Program—advanced musicians who generally have completed all or most of their formal training—participate in an intensive program including chamber and orchestral music, opera, and art song, with a strong emphasis on music of the twentieth and twenty-first centuries. All participants receive full fellowships that underwrite tuition, room, and board. TMC Orchestra highlights this summer include a concert performance in the Koussevitzky Music Shed of Strauss's *Elektra* conducted by James Levine with a guest cast of internationally renowned singers, and three TMCO concerts in Seiji Ozawa Hall led by Bernard Haitink (the orchestra's opening concert), Stefan Asbury (with guest artist Dawn Upshaw), and Herbert Blomstedt (making his first appearance with the TMCO in the season's final concert). All TMCO concerts in Ozawa



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Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
5:30pm to closing of the grounds
Sunday: noon to 6pm

HIGHWOOD GATE:
Closed during performances
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
5:30pm to closing of the grounds
Sunday: noon to 6pm
Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission



Hall also feature performances to be led by the 2006 TMC Conducting Fellows. The 2006 Festival of Contemporary Music—a five-day celebration of the music of our time—will be directed by Stefan Asbury. This year's Festival opens with a triple bill of opera, including the U.S. stage premiere of Elliott Carter's one-act comic opera *What Next?* conducted by James Levine, along with Hindemith's *Hin und Zurück* (*There and Back*; this was featured in the TMC's opening session in 1940 with Hindemith at the piano) and Stravinsky's *Mavra*. Following four chamber concerts including classic works and premieres, the Festival will close with Mark-Anthony Turnage's *Blood on the Floor*, a landmark work for chamber orchestra and jazz quartet. 2006 also sees a second collaboration between the TMC Vocal Program and Keith Lockhart and the Boston Pops Orchestra, this year performing works by Leonard Bernstein in the Shed on July 12. Besides music of Bernstein and contemporary opera, TMC singers also participate in the TMC's ongoing chamber music programs in Ozawa Hall (Sunday mornings at 10 a.m. and on Saturdays at 6 p.m. prior to BSO concerts). Other projects this summer include the intensive string quartet seminar that regularly opens the TMC season, and two new Composition Program projects: one exploring the possibilities of music written for unusual solo instruments (with performances on July 5); the other, in collaboration with Shakespeare & Company, on writing incidental music for the theater (with actors including Tina Packer, that company's director, on stage with TMC musicians in Ozawa Hall on August 9).

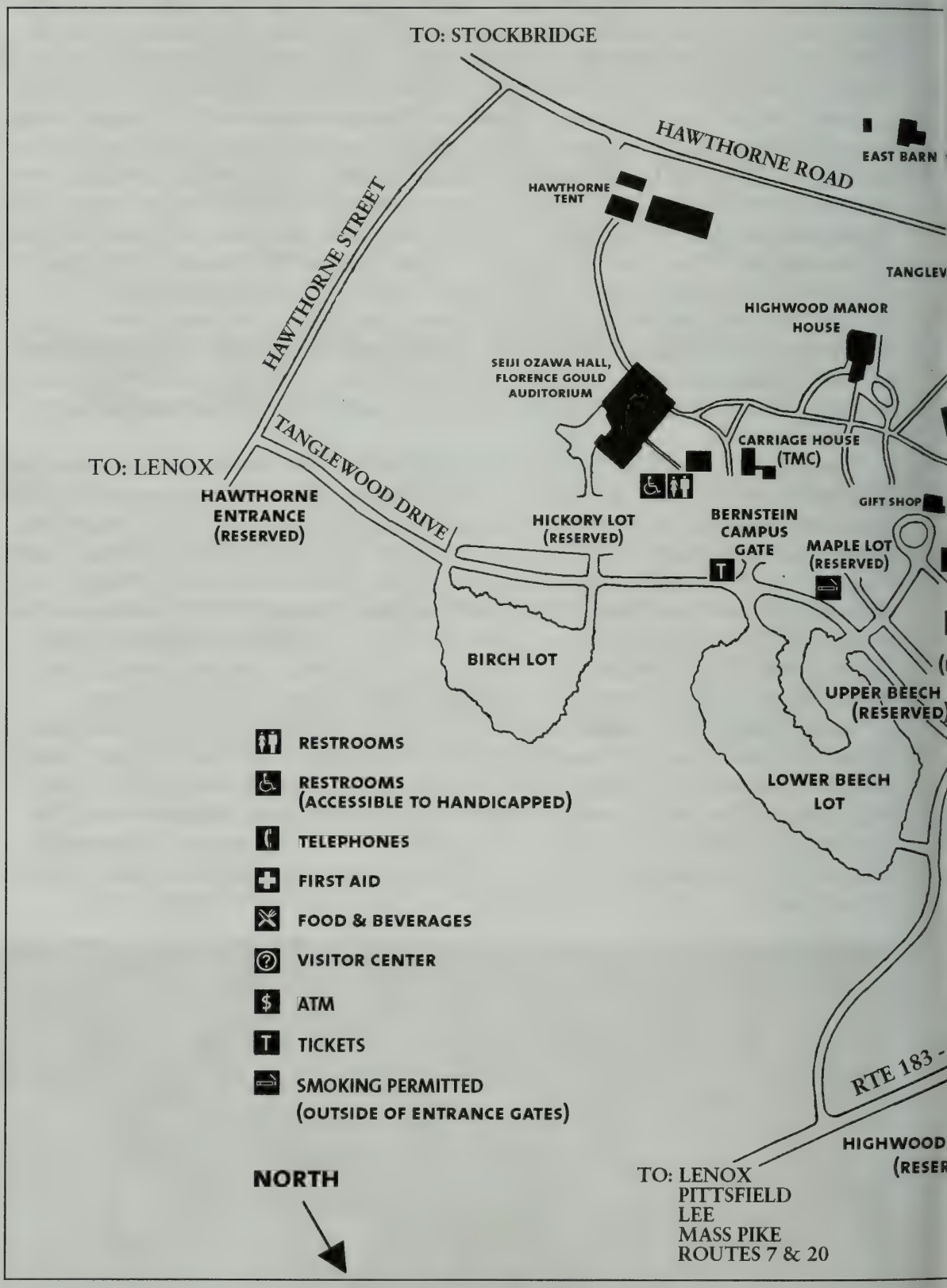
It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Seiji Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, Stephanie Blythe, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

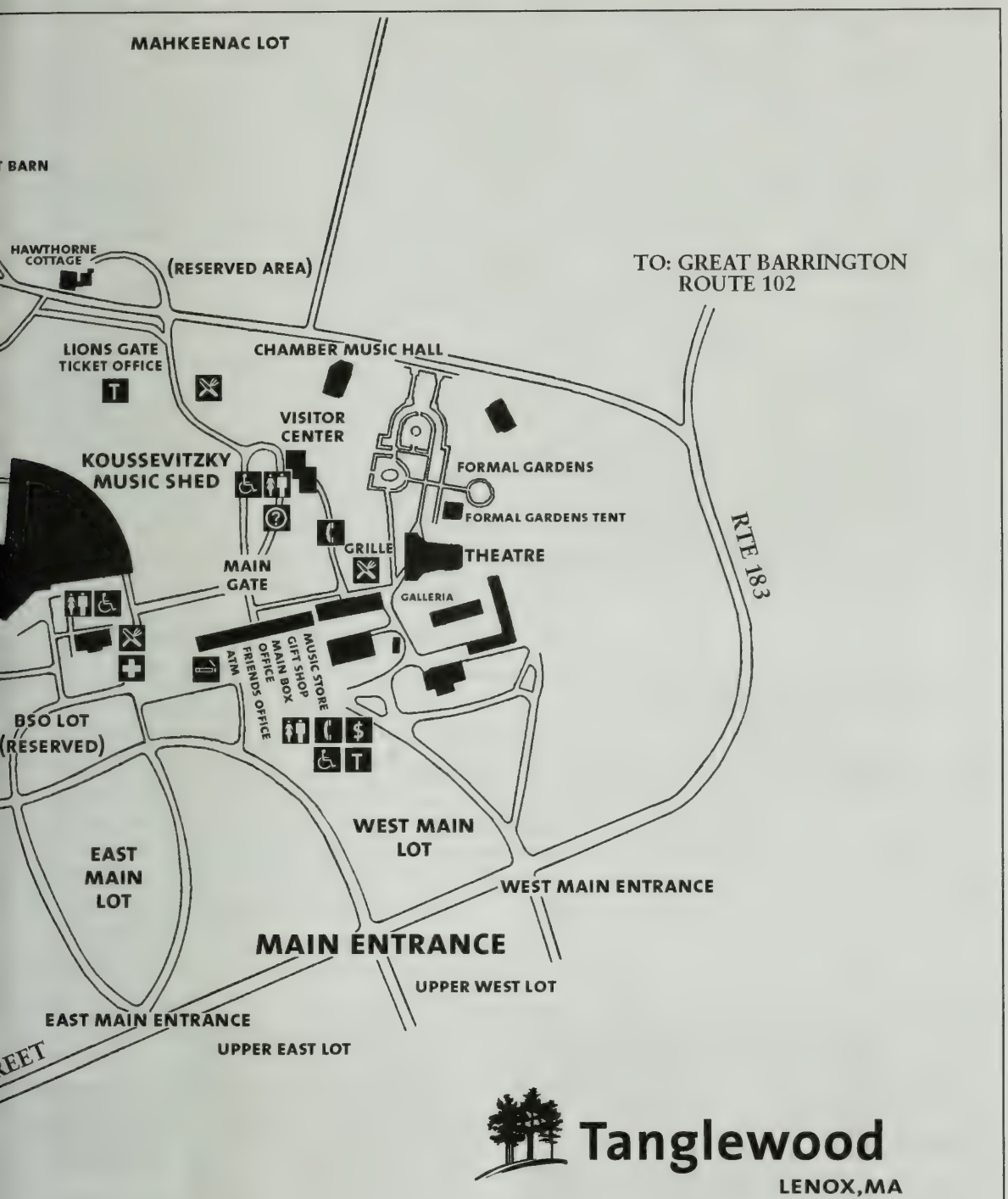
Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.



Walter H. Scott

BSO Music Director James Levine, who works with the TMC Fellows in classes on orchestral repertoire, Lieder, and opera, shown here with TMC Vocal Fellows in a July 2005 session devoted to Mozart's "Don Giovanni"


TO: STOCKBRIDGE
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EAST BARN
HAWTHORNE TENT
HAWTHORNE STREET
TANGLEV
HIGHWOOD MANOR HOUSE
SEIJI OZAWA HALL, FLORENCE GOULD AUDITORIUM
CARRIAGE HOUSE (TMC)
TO: LENOX
TANGLEWOOD DRIVE
HAWTHORNE ENTRANCE (RESERVED)
HICKORY LOT (RESERVED)
BERNSTEIN CAMPUS GATE
GIFT SHOP
MAPLE LOT (RESERVED)
BIRCH LOT
UPPER BEECH (RESERVED)
LOWER BEECH LOT
RESTROOMS
RESTROOMS (ACCESSIBLE TO HANDICAPPED)
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FIRST AID
FOOD & BEVERAGES
VISITOR CENTER
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NORTH
TO: LENOX
PITTSFIELD
LEE
MASS PIKE
ROUTES 7 & 20



Tanglewood

LENOX, MA

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Tour Guides
Ada Hastings
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Kelly and Jonathan Cade
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Bob Rosenblatt
Visitor Center
Michael Geller

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Mary Jane and
Joseph Handler
Friends Office
Marge Lieberman
Judy Benjamin
Seranak Gardens and Flowers
Jack Adler
Anita Busch
Gloria McMahon
Tent Club
Carolyn Corby

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EDUCATION
Gabe Kosakoff, *Vice-Chair*
The Joys of Tanglewood (Berkshire Museum Series)
Carol Kosakoff
Elena Winter
Talks & Walks
Ivan Kates
Mary Ellen Tremblay
Customer Service
Muriel Lazzarini
Tanglewood for Kids
Rita Blieberg
Stephanie Gittleman
Youth Activities
Brian Rabuse
Andrew Garcia

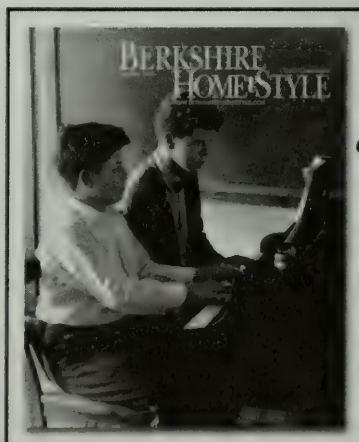
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Roz Mancher
Database/New Members
Norma Ruffer
Ned Dana
Membership Meetings
Joyce Kates
Rita Kaye
Newsletter
Silvia Stein
Personnel
Alexandra Warshaw
Ready Team
Jessica Mormann
Mary Naylor
Cynthia Bilder-Caminiti
Retired Volunteers Club
Judith Cook
Passes/Tickets
Pat Henneberry

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TMC
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TMC Lunch Program
Howard and Sue Arkans
Transportation Coordinator
Gus Leibowitz
Opening Exercises
Mary Blair
Karen Methven
TOP Picnic
Arline Breskin
Rosalie Beal





James Levine & Van Cliburn at Marlboro

from our
August 2005
Cover

online at
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IN CONSIDERATION OF OUR PERFORMING ARTISTS AND PATRONS

PLEASE NOTE: TANGLEWOOD IS PLEASED TO OFFER A SMOKE-FREE ENVIRONMENT. WE ASK THAT YOU REFRAIN FROM SMOKING ANYWHERE ON THE TANGLEWOOD GROUNDS. DESIGNATED SMOKING AREAS ARE MARKED OUTSIDE THE ENTRANCE GATES.

Latecomers will be seated at the first convenient pause in the program.
If you must leave early, kindly do so between works or at intermission.
Please do not bring food or beverages into the Music Shed or Ozawa Hall.

PLEASE NOTE THAT THE USE OF AUDIO OR VIDEO RECORDING EQUIPMENT DURING CONCERTS AND REHEARSALS IS PROHIBITED, AND THAT VIDEO CAMERAS MAY NOT BE CARRIED INTO THE MUSIC SHED OR OZAWA HALL DURING CONCERTS OR REHEARSALS.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

FOR THE SAFETY OF YOUR FELLOW PATRONS, PLEASE NOTE THAT COOKING, OPEN FLAMES, SPORTS ACTIVITIES, BIKES, SCOOTERS, SKATEBOARDS, AND TENTS OR OTHER STRUCTURES ARE PROHIBITED FROM THE TANGLEWOOD GROUNDS, AND THAT BALL PLAYING IS NOT PERMITTED ON THE SHED LAWN AT ANY TIME WHEN THE GROUNDS ARE OPEN FOR A SHED CONCERT.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

THANK YOU FOR YOUR COOPERATION.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200. Tickets can also be ordered online at www.bso.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

THE BSO's WEB SITE at **www.bso.org** provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, parking facilities are located at the Main Gate and at Ozawa Hall. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located throughout the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts. Meals to go may be ordered several days in advance at www.bso.org.

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LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten. LAWN TICKETS FOR ALL BSO AND POPS CONCERTS IN THE SHED MAY BE UPGRADED AT THE BOX OFFICE, subject to availability, for the difference in the price paid for the original lawn ticket and the price of the seat inside the Shed.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates. KIDS' CORNER, where children accompanied by adults may take part in musical and arts and crafts activities supervised by BSO staff, is available during the Saturday-morning Open Rehearsals and beginning at 12 noon before Sunday-afternoon concerts. Further information about Kids' Corner is available at the Visitor Center.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $17 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are available only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon until twenty minutes after the concert on Sunday, with additional hours Friday and Saturday evenings from 5:30 p.m. until twenty minutes after the concerts on these evenings, as well as during concert intermissions. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

JAMES LEVINE


Koichi Miura

James Levine became Music Director of the Boston Symphony Orchestra in the fall of 2004, having been named Music Director Designate in October 2001. He is the orchestra's fourteenth music director since the BSO's founding in 1881 and the first American-born conductor to hold that position. Highlights of Maestro Levine's 2005-06 subscription season included a season-opening all-French program celebrating the BSO's longstanding tradition of performing the French orchestral repertoire; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; BSO 125th-anniversary commissions from Elliott Carter, Jonathan Dawe, and Peter Lieberson; five of eleven programs (divided between 2005-06 and 2006-07) juxtaposing works by Beethoven and Schoenberg; and an appearance as conductor and pianist with the Boston Symphony Chamber Players. Highlights of his 2006-07 BSO programs (three of which again go to Carnegie Hall) include an American-themed Opening Night program featuring Renée Fleming in Barber's *Knoxville: Summer of 1915* and Sir James Galway in Bolcom's *Lyric Concerto* for flute and orchestra; the conclusion of the two-season Beethoven/Schoenberg project, including concert performances of Beethoven's *Fidelio* and Schoenberg's *Moses und Aron*; Bartók's *Bluebeard's Castle* and Berlioz's *La Damnation de Faust*; BSO 125th-anniversary commissions from Gunther Schuller and Charles Wuorinen; and music of Haydn, Mozart, Schumann, Brahms, and Ravel. Last summer at Tanglewood, Mr. Levine led concerts with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra, and worked with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Highlights of his 2006 Tanglewood season include Beethoven's Ninth Symphony, Schoenberg's *Gurrelieder*, concert performances of Mozart's *Don Giovanni* (part of a BSO all-Mozart weekend marking the 250th anniversary of the composer's birth) and Strauss's *Elektra* (the latter with the Tanglewood Music Center Orchestra), and the American stage premiere (also with TMC forces) of Elliott Carter's opera *What Next?* Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-five years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. In 2006-07 Maestro Levine will lead new Met productions of Puccini's *Madama Butterfly* (a special Opening Night performance), Puccini's *Il trittico*, and Gluck's *Orfeo ed Euridice*; revivals of Mozart's *Idomeneo* and *Die Zauberflöte*, Verdi's *Don Carlo*, and Wagner's *Die Meistersinger von Nürnberg*; and three concerts each at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philhar-

monic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

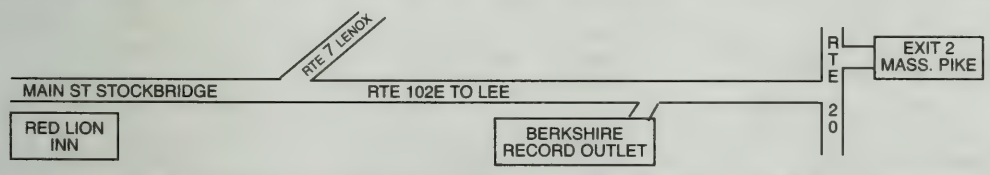
Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.

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Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Sheila Fiekowsky
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jennie Shames‡
Theodore W. and Evelyn Berenson Family chair

*Valeria Vilker Kuchment
Stephanie Morris Marryott and Franklin J. Marryott chair

*Tatiana Dimitriades
Catherine and Paul Buttenwieser chair

*Si-Jing Huang
Mary B. Saltonstall chair, fully funded in perpetuity

*Nicole Monahan
Kristin and Roger Servison chair

*Wendy Putnam
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Xin Ding

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr
*Polina Sedukh
*Glen Cherry
*Jason Horowitz
§Gerald Elias

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter
*Marvin Moon

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

** Participating in a system of rotated seating*
° On leave
‡ On sabbatical leave
§Substitute player

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair
§Kevin Owen

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair, endowed in perpetuity in 1984
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity
J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair
§Richard Flanagan

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
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A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 125th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many

concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. His historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor; in the summer of 2002, at the completion of his tenure, he was named Music Director Laureate. Besides maintaining the orchestra's reputation worldwide, Ozawa reaffirmed the BSO's commitment to new music through the commissioning of many new works (including commissions marking the BSO's centennial in 1981 and the TMC's fiftieth anniversary in 1990), played an active role at the Tanglewood Music Center, and further expanded the BSO's recording activities. In 1995 he and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Named Conductor Emeritus in 2004, Mr. Haitink has led the BSO in Boston, New York, at Tanglewood, and on tour in Europe, and has also recorded with the orchestra.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004. His wide-ranging programs balance great orchestral, operatic, and choral classics with equally significant music of the 20th and 21st centuries, including newly commissioned works from such important American composers as Milton Babbitt, Elliott Carter, John Harbison, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. He also appears as pianist with the Boston Symphony Chamber Players, conducts the Tanglewood Music Center Orchestra, and works with the TMC Fellows in classes devoted to orchestral repertoire, Lieder, and opera.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.



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Les deux aveugles • *L'Ile de Tulipatan* • *Ba-ta-clan*
August 3, 4, 5, 6, 9, 10, 11, 12

Conducted by James Bagwell
Directed by Ken Roht

THEATER

Camille

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Adapted by Neil Bartlett
After *La Dame aux camellias* by Alexandre Dumas *fils*
Directed by Kate Whoriskey

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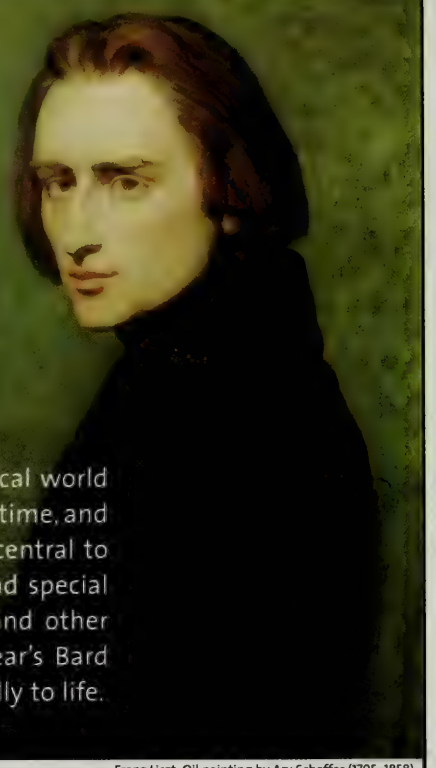
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AND HIS WORLD



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The Bard Music Festival's 17th season explores the musical world of Franz Liszt (1811–86), the greatest piano virtuoso of his time, and a composer whose life, career, and achievements were central to 19th-century Romanticism. Through concerts, panels, and special events in Bard's Frank Gehry–designed Fisher Center and other venues on Bard's scenic Hudson Valley campus, this year's Bard Music Festival promises to bring Liszt and his world vividly to life.

Franz Liszt. Oil painting by Ary Scheffer (1795–1858).

WEEKEND ONE

AUGUST 11–13, 2006

ART, SPECTACLE, AND THE PUBLIC

FRIDAY, AUGUST 11

PROGRAM ONE
LISZT: MIRROR OF THE 19TH CENTURY
Works by Liszt

SATURDAY, AUGUST 12

PROGRAM TWO
THE YOUNG LISZT: FROM VIENNA TO PARIS
Works by Liszt, Beethoven, Schubert, Hummel, Field, Czerny, Moscheles, Chopin, Wieck, Alkan, Henselt

SPECIAL EVENT
THE PIANO AND THE 19TH CENTURY
Performance with Commentary

PROGRAM THREE
POLITICS, PAINTING, THEATER, AND POETRY
Works by Liszt, Ernst, Raff
American Symphony Orchestra
Leon Botstein, conductor

SUNDAY, AUGUST 13

PROGRAM FOUR
VIRTUOSITY BLOW OUT
Works by Liszt, Meyerbeer, Thalberg, Ernst, Tausig, Popper, Menter

PROGRAM FIVE
VIRTUOSITY TRANSFIGURED: IN THE SHADOW OF PAGANINI
Works by Liszt, Schumann, Brahms, Paganini

PROGRAM SIX
GRAND OPERA BEFORE WAGNER
Excerpts from operas by Auber, Meyerbeer, Bellini, Rossini, Halévy, Donizetti
American Symphony Orchestra
Leon Botstein, conductor

WEEKEND TWO

AUGUST 18–20, 2006

FAITH AND POLITICS

FRIDAY, AUGUST 18

PROGRAM SEVEN
LISZT AND NATIONAL ASPIRATIONS
Works by Liszt, Schumann, Chopin, Smetana, Grieg, Musorgsky, MacDowell, Sgambati

SATURDAY, AUGUST 19

PROGRAM EIGHT
THE "GYPSIES," THE HUNGARIANS, AND THE EXOTIC IN MUSIC
Works by Liszt, Haydn, Schubert, Brahms, Mosonyi, Rózsavölgyi

PROGRAM NINE
BETWEEN TWO SCHOOLS: LISZT AND THE CHAMBER MUSIC TRADITION
Works by Liszt, Raff, Volkmann, Cornelius, Franz, Rubinstein

PROGRAM TEN
CHRIST AND FAUST
Works by Liszt and Berlioz
American Symphony Orchestra
Leon Botstein, conductor

SUNDAY, AUGUST 20

PROGRAM ELEVEN
LATE LISZT: SPIRITUALITY AND EXPERIMENTATION
Works by Liszt, Bruckner, Saint-Saëns, Franck, Busoni, Debussy, Wagner

PROGRAM TWELVE
LISZT AND WAGNER
Works by Liszt and Wagner
American Symphony Orchestra
Leon Botstein, conductor

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ALL-MOZART PROGRAM

From the Music Director 12

Boston Symphony concert of Friday, July 21, at 8:30 15
James Levine, conductor and pianist; Susan Graham, mezzo-soprano;
Richard Goode, piano
ALL-MOZART PROGRAM

Boston Symphony concert of Saturday, July 22, at 8:30 26
James Levine conducting; Mariusz Kwiecien, Ferruccio Furlanetto, Tamar Iveri,
Soile Isokoski, Heidi Grant Murphy, Matthew Polenzani, Patrick Robinson,
and Morris Robinson, vocal soloists; Tanglewood Festival Chorus,
John Oliver, conductor
MOZART'S "DON GIOVANNI"

Boston Symphony concert of Sunday, July 23, at 2:30 44
James Levine conducting; Soile Isokoski, Susan Graham, Kenneth Tarver, and
John Relyea, vocal soloists; Tanglewood Festival Chorus, John Oliver, conductor
ALL-MOZART PROGRAM

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THIS WEEK'S ANNOTATORS

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Steven Ledbetter, program annotator of the Boston Symphony Orchestra from 1979 to 1998, now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

Stanley Sadie, during a long and distinguished career, was a music critic for the *Times*, a reviewer for *Gramophone* magazine, editor of the *Musical Times*, general editor of the Master Musicians series, and, from 1970, editor and then emeritus editor of the New Grove dictionaries.

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three volumes of his program notes.

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SATURDAY-MORNING OPEN REHEARSAL SPEAKERS

July 8, 22; August 5, 19 — Marc Mandel, BSO Director of Program Publications
July 15, 29; August 12, 26 — Robert Kirzinger, BSO Publications Associate

Koussevitzky Shed lawn video projections are provided by Myriad Productions, Saratoga Springs, NY

Experiencing Mozart: Passion and Manners in Perfect Balance
by Michael Steinberg

Wondering how to find my way into this essay, I decided to start by listening to *Don Giovanni,* the work that is the centerpiece of Tanglewood's celebration of the 250th anniversary of Mozart's birth. For the wild and wonderful E.T.A. Hoffmann, one of the two or three greatest writers about music, hyper-Romantic author of fantastical tales (among the most gripping, one titled *Don Juan, a Fabulous Event That Happened to a Traveling Enthusiast*), composer, artist, and cartoonist, as well as posthumous operatic hero, *Don Giovanni* was "the opera of all operas." (The "A" in Hoffmann's initials stands for Amadeus, and it tells us something about the man that this was not one of his given names, but rather, one that he himself chose in tribute to the musician he revered above all others.)

I recall seeing a history of French literature organized around a series of key dates: for example 1677, the year of Racine's *Phèdre.* If you were to plan a history of music along similar lines, 1787, the year of *Don Giovanni*, would be one of the indispensable markers. No work of "ancient music" so engaged the imagination of 19th-century musicians and, even more, of literary figures. Mozart would be surprised. No composer of his time counted on immortality or spent much time fantasizing about it: one wrote for the moment, and such exploration of the past as the study of Bach and Handel that so engaged, stimulated, and delighted Mozart in the 1780s was private activity for a professional or a truly exceptionally committed connoisseur. Moreover, the early history of *Don Giovanni* did not suggest the promise of a great future. Commissioned by Prague after the tumultuous success there of *Figaro*, it did make a powerful impression in the Bohemian capital, the headquarters of Mozartomania. The Viennese, on the other hand, were not especially excited (as they had not been by *Figaro* either), and *Don Giovanni* was a solid rather than a stunning success.

If someone asked you to name one single work of Mozart's that encapsulates his essence, you could not do better than to suggest *Don Giovanni.* Even the designation that Mozart and his librettist, Lorenzo da Ponte, gave the work—*dramma giocoso*—suggests range and spread in seemingly opposite directions, toward the serious and the comic at the same time.

Da Ponte and Mozart show us the Don in the last moments of his rake's progress, show him in fact in a series of failures and embarrassments. He himself remarks that the Devil must be playing games with him this day. The first of these failures is his attempted rape of Donna Anna. This leads to his murder of her father, the Commandant, who has come to her rescue, and it is with that stern figure, now raised to the numinous, that the story ends. Crashing through a cemetery by moonlight, Don Giovanni finds himself face to face with an equestrian statue of his victim. In the growing hysteria in which he conducts his life, he commands his servant Leporello to invite the statue to dinner, and it is that marble effigy, arriving unexpectedly and terrifyingly the next evening, that first offers the Don a last chance to repent, and then, being refused, drags him down into the flames of hell.

Not trivial stuff, this, but what is deeply serious here is embedded in the earthy and funny moments of everyday life. Mozart manages these changes of temperature with a gift for breath-stopping drama that no opera composer, indeed no dramatist in any genre has ever surpassed, and he does it with a nonchalant and perfectly gauged blend of surprise, poise, and grace. That is what we call Mozartian. I think of Richard Strauss, no mean dramatist himself, declaring that he would give up his entire life's work to have been able to write the two quiet *adagio* measures for strings in octaves—no harmony—that introduce the music for the three guests in masks in *Don Giovanni*'s Act I finale. One knows just what he means. Those two bars in a few seconds effortlessly change the air

and compel us to a deeply solemn kind of attention and feeling, utterly different from the way we had been listening just moments before to the exchanges between Donna Anna's betrothed, Don Ottavio, and Leporello.

I did indeed set out to listen to *Don Giovanni* and made it through what, borrowing symphonic terminology, one might call the first movement—something like twenty minutes of music. At that point I had to take a break: there had been so much to notice, to absorb, to marvel at. Heart and brain were filled to overflowing.

It does not take long to discern the "opera of opera's" power, range, and uncanny brilliance. Three seconds of the overture suffice to set before us the world we have been invited to enter: a D minor chord, big, but not yet *fortissimo*, only *forte*. With its high woodwinds and the firmly penetrating octaves for trumpets and horns, it sounds like no other D minor chord in the world. It is made urgent by the violins' syncopations and shocks us with the stroke of genius of having the bass instruments hold their D a beat longer than the rest of the orchestra. But that chord and the A major one that comes next, also made special by having C-sharp as the bass note rather than the A we would expect: these chords are only the canvas on which Mozart proceeds with agitated repeated notes and sinister scales to paint his infernal visions.



The Nationaltheater in Prague, where "Don Giovanni" had its premiere in 1787

From there, Mozart switches effortlessly into a buoyant Allegro. He moves from hell to earth. Like most Mozart allegros, this is not without its passing shadows, but this, after the shock of the opening, is the "harmless" part of the overture, music to allow the audience to make the transition from home and street to the imagined—but oh, so real—world they have come to see. For all that, it is a serious version of the bright Mozart Allegro, one with an unusually long and elaborate development section. But as it clearly nears its conclusion, "wrong" notes intervene dramatically, C-naturals and B-flats that swing the music away from the brightness of D major and bring it to a stop on the doorstep of F major. That key is foreign to the D major we have just left, but is at the same time closely connected to the D minor of the overture's dark introduction.

Here the curtain goes up, and we hear Don Giovanni's servant Leporello complain about his life of non-stop work, wishing he himself might play the role of gentleman. His immediate task is as sentry while his master attempts the seduction or, if necessary, the rape of Donna Anna. In Mozart's operatic music we can clearly distinguish between the languages of high comedy and low, and Leporello's comic grumbling is at the low end. Nothing, however, about the context is comic. Suddenly the dark element moves into the foreground as Donna Anna runs out of the house, barefoot, disheveled, with Don Giovanni in pursuit. The two are followed by Donna Anna's father, the Commandant, who is killed after the briefest of sword fights with Don Giovanni.

One of Mozart's most remarkable achievements is to set this scene up to the moment the Commandant receives his fatal wound in the same tempo and meter as Leporello's

comic song: what a range of language he gives us within this single framework! He gives us high and low together: the agitated exchanges between Don Giovanni and Donna Anna are in one idiom, but Leporello's simultaneous rapid patter comes from the other. What follows as the old man lies dying is Mozart at his singularly heart-stopping best: the Commandant's last words, the comments of the indifferent Don and the terrified servant, the pianissimo orchestra all convey a mix of agitation and solemnity in the face of death. The pathos-laden chromatic harmonies are of a coloration and intensity that was Mozart's alone. Night and darkness are set to music. And nothing is more deeply shocking than the way this tragic music simply dissolves into a whispered conversation between Don Giovanni and Leporello in so-called "dry" recitative, accompanied only on the keyboard. "Which of you is dead," Leporello asks, "you or the old man?" Laughter and tears collide. This is Mozart.

As the two men vanish into the night, Donna Anna returns with her betrothed, Don Ottavio. Not even the music at the Commandant's death has prepared us for the anguish of what Mozart gives us as Donna Anna kneels by her father's body. This gives way to a fiery duet in which Anna and Ottavio declare their determination to bring the murderer to justice. Here, too, Mozart produces a startling mixture of genres when he throws recitative into the middle of the propulsive allegro duet. And now the music, after all its travels, is back in D minor where the overture began. It is as though everything from those unforgettable first chords to Anna's and Ottavio's exit has been just one paragraph, one long, unbroken musical line.

I have described this in some detail not only in the hope of whetting your appetite for *Don Giovanni*, but because nothing will more surely take you to the center of what Mozart is all about than having a vivid sense of the richness, resourcefulness, and imagination with which he commands both grand dramatic strategy and piercingly telling detail in opera. He is always at heart an opera composer, and his operas are *the* key to understanding him. I notice that another summer festival is presenting a lecture-demonstration on Mozart's piano concertos, and it is aptly titled "Opera Without Words." Think of what has probably become the most famous and loved of his concerto movements, the Andante of the C major piano concerto, K.467, the so-called *Elvira Madigan*, and I ask you: is this not an opera aria, a song expressive of the most ardent longing? And can a pianist possibly do it justice if he or she has not imagined being Eleanor Steber or Renée Fleming or some other great Mozart soprano in full flight?

Well, K.467 is not in fact on at Tanglewood this summer, but the great E-flat concerto, K.482, was played here last weekend. Consider its slow middle movement—the most deeply expressive of all of Mozart's minor-key variations, this one on a lamenting theme, long and irregular, all broken lines, sighs, and grieving silences. When Mozart wrote this movement—which, by the way, was encored at the first performance—the creation of *The Magic Flute* was still six years away, but this is where the music for the lovely and vulnerable Pamina was first conceived and realized. The pianist needs to hear and project this heartbroken music as opera.

Or consider one of the most amazing of the miracles wrought by the very young Mozart, the Adagio of the G major violin concerto, K.216 (to be played at Tanglewood on August 2). Ultimately we cannot explain how a young man (or boy?) of nineteen comes by the human knowledge that lies behind this music, but we can say that his understanding of opera, which at that point was already wide and deep, gave him the language in which to articulate and project his feelings. Everywhere we turn in Mozart we will find *vocalità*, most of it Italianate in character, and no matter whether flesh-and-blood singers are present or not. Every Mozart performer, whether seated at a piano or holding a violin, clarinet, horn, or whatever, is a singer.

But of course there is still more to Mozart than that. As I read through the list of what will ring in the Shed and Ozawa Hall and drift across the lawns at Tanglewood this summer, I am again struck by the man's extraordinary range. And I mean not only an unsurpassed range of musical skills but a breadth, overwhelming to contemplate, of human experience, understanding, and compassion—again, explicit in the operas, but no less present in the *Prague* and *Jupiter* symphonies (being played on August 6 and this Friday, respectively), the last piano concerto, K.595 (also on Friday night this weekend), and the stern severity of the ever-astonishing Adagio and Fugue, K.546, in C minor (on August 3), a rare and special key for Mozart. And we have his profound and frustratingly unfinished interpretation of the Roman Mass for the Dead, the Requiem (this Sunday).



Mozart in 1773

But just now, hearing this dark music in my imagination, I remember that Mozart was the inventor also of some of the most playful music ever given to us. I think again of the *Prague* Symphony, the *Posthorn* Serenade (also this Sunday), the endlessly original concerto finales, the hours of forever fresh dance music, whether stylized into symphonic minuets or actually meant for erotically charged bodies on a dance floor. His, as the novelist Maeve Brennan once wrote, was "the voice you can say anything in." And he said it maintaining an exquisite balancing act between roiling passion and unshakably perfect manners. Yes, there are those few moments when the surface cracks, when for a moment the harmonies and the rhythm reveal even Mozart to have been a potential master of excess. Mozart-lovers know those places and cherish them because they are so rare, but over all, it is in that perfectly balanced tension between center and surface that we find the essence of this one-time-only-in-the-history-of-the-world musician.

Yes, Mozart says what he has to say without heroics, with delicious wit, and with an unruffled sense of beauty. It was a bit of characteristically wry hyperbole, but we know just what Rossini had in mind when he said that while Beethoven was undoubtedly the greatest of composers, Mozart was the only one.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the Boston Globe from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published three compilations of his program notes: *The Symphony–A Listener's Guide*, *The Concerto–A Listener's Guide*, and *Choral Masterworks–A Listener's Guide*. Essays by Mr. Steinberg on a variety of musical subjects can be found in the recently published *For the Love of Music–Invitations to Listening*, also from Oxford University Press.



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MICHAEL ZARETSKY, viola
JULES ESKIN, cello
WILLIAM R. HUDGINS, clarinet
CHARLES ROSEN, piano

ALL-MOZART PROGRAM

Trio in E-flat for clarinet, viola, and piano, K.498, *Kegelstatt*

Andante
Menuetto; Trio
Rondeaux: Allegretto

Quartet in G minor for piano, violin, viola, and cello, K.478

Allegro
Andante
Rondo: Allegro

This summer's Friday-evening Prelude Concerts mark the 250th anniversary of Mozart's birth with performances of his chamber music throughout the Tanglewood season.

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Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

Notes

Clarinet: the very name of the instrument tells us that its earliest proponents considered it a "little clarino," a substitute in some sense for the brilliant high trumpets (*clarini*) of the Baroque era; and for most of its early history (extending through virtually the entire eighteenth century), players tended to specialize in either the high or low end of the instrument, known as the clarinet and chalumeau registers respectively. No modern instrument owes more to the imagination of a single composer than the clarinet does to Mozart, who wrote for his friend, clarinetist Anton Stadler, music that exploits both registers of the instrument and at the same time gives it a real personality. From the time he composed *Idomeneo* in 1780, clarinets became an essential and memorable part of his opera orchestra, and they contribute to the special color of Symphony No. 39. But most of all Mozart wrote three works in which the clarinet is especially featured: this trio in E-flat, K.498, in 1786; the Clarinet Quintet, K.581, in 1789; and the Clarinet Concerto, K.622, not quite two months before his death in 1791.

Mozart entered the opening bars of the E-flat trio into his personal catalogue of compositions on August 5, 1786, as the last of three chamber works with piano to be composed that summer following the first production of *Le nozze di Figaro*. Mozart wrote it for the Jacquin family, or rather for the daughter of the family, Franziska, who would have played the piano part in the home performances, while Stadler played the clarinet and Mozart himself the viola (his own favorite instrument when performing chamber music). The music is small-scaled and intimate, obviously intended for the personal pleasure of the performers, but it is also a remarkably unified score, with basic motives recurring in different movements.

There is an old tradition that Mozart composed the trio while playing skittles (a form of bowling), hence the nickname *"Kegelstatt"* ("skittles-lane" or "bowling alley") by which

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it is known in German. Alas there is little evidence to support the tale. The nickname should really be applied to the charming horn duets, K.487, which Mozart had composed about a week earlier: there he actually wrote on the manuscript *"untern Kegelscheiben"* ("while playing skittles").

When Artaria published the trio in 1788, he was clearly worried that there weren't enough clarinetists around to make it a commercial success, because he listed the scoring on the title page as for piano, violin, and viola, then added the note: "The violin part may also be played by a clarinet"! But the melodic character and the soft accompaniment figures in the low register—for which Stadler was famous—call for the clarinet at every point. And it is, in any case, highly unlikely that clarinetists would ever willingly give up this work.

* * * * *

The key of G minor seemed to have a special resonance for **Wolfgang Amadè Mozart** (1756-1791). When he chose to use it, the music that resulted was always of a special impassioned character, whether it was in the early symphony, K.183, the string quintet K.516, the later and incomparably greater Symphony No. 40, K.550, or Pamina's aria, "Ach ich fühl's," from *The Magic Flute*. And, of course, the Piano Quartet, K.478. With this piece Mozart virtually created the genre of piano quartet and established it as a useful chamber ensemble (though a dangerous one, since in the hands of a composer with an ear less acute than Mozart's the piano inevitably tends to overbalance the strings). The quartet was apparently composed on commission from the publisher Franz Anton Hoffmeister, who requested three pieces in this medium. The first to be composed was the present G minor quartet, which was completed on October 16, 1785. The public didn't buy it, finding it much too difficult to play, and Hoffmeister decided to cancel the commission rather than to waste money publishing more works that were beyond the abilities of the average chamber performer. (Mozart did, in the end, write one more piano quartet about nine months later, but it was published by Artaria rather than Hoffmeister.)

The first movement, an imperious Allegro in G minor, features a powerful opening in octaves that plays a strong motivic role throughout the movement. Adroitly placed *sforzandi* stretch the phrases of the second theme in a charmingly unexpected way. The Andante, in the closely related key of B-flat, has a wonderful harmonic richness decorated by elaborate runs for each of the four instruments in turn. It comes as a bit of a surprise that the final movement turns to the conventional "happy ending" of the major key after such expressive weight in the first two movements. But though it is undeniably lighter in mood than what preceded it, the frequent passing chromatic notes, entering already in the first measure,







THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

show that the finale, too, is cut from the same expressive cloth and is not merely a bow to custom. With this quartet and its later companion piece in E-flat (K.493), Mozart at one stroke set a standard for the new medium that has been aimed at but never surpassed.

—Steven Ledbetter

ARTISTS

BSO violinist **Aza Raykhtsaum** was born in Leningrad and began studying the piano when she was five, taking up the violin a year later at the suggestion of her teacher. Ms. Raykhtsaum majored in violin at the Leningrad Conservatory, where she studied with the renowned Ryabinkov, subsequently becoming concertmaster of the Leningrad Conservatory Orchestra and a first violinist in the Leningrad Philharmonic. In 1980 she immigrated to the United States, after which she joined the Houston Symphony as a first violinist and then became a member of the Boston Symphony Orchestra in 1982. She has appeared as soloist in the Glazunov Violin Concerto with the Boston Pops Orchestra under the direction of John Williams. In addition to teaching privately, Ms. Raykhtsaum performs chamber music frequently in the Boston area with her husband, BSO principal cellist Jules Eskin.

Born in the Soviet Union in 1946, violist **Michael Zaretsky** studied originally as a violinist at the Central Music School in Moscow and at the Music College of the Moscow State Conservatory. In 1965 he continued his education as a violist at the Moscow State Conservatory. In 1972 he immigrated to Israel, where he became principal violist of the Jerusalem Broadcasting Symphony Orchestra and a soloist of Israeli Radio. In 1973 he auditioned for Leonard Bernstein, who helped him obtain an immigration visa to the United States and brought him to Tanglewood. There, while a Fellow of the Tanglewood Music Center, he successfully auditioned for the BSO, which he joined that fall. An established soloist and chamber musician, Mr. Zaretsky has been soloist with the Boston Pops Orchestra and other orchestras in North America. Elected to the Pi Kappa Lambda Chapter of the National Music Honor Society for his achievement in teaching, he currently teaches at the Boston University School of Music and the Longy School of Music. Mr. Zaretsky's most recent release on the Artona label is of the six Bach cello suites as transcribed for viola. Previous Artona releases include a Bach album with harpsichordist Marina Minkin and two discs with pianist Xak Bjerken: "Black Snow," including music of Shostakovich, Glinka, and Jakov Jakoulov; and "Singular Voices," a Brahms/Schumann disc including the two Brahms viola sonatas, Brahms's Two Songs for contralto, viola, and piano (with mezzo-soprano Pamela Dellal), and Schumann's *Märchenbilder* for viola and piano.

Born in Philadelphia, BSO principal cellist **Jules Eskin** came to the BSO in 1964 after three years as principal cellist of the Cleveland Orchestra under George Szell. His father, an amateur cellist, gave him his first lessons, and at sixteen he joined the Dallas Symphony Orchestra under Antal Dorati. Mr. Eskin studied with Janos Starker in Dallas and later with Gregor Piatigorsky and Leonard Rose at the Curtis Institute of Music in Philadelphia. In 1947 and 1948 he was a student at the Berksnire (now Tanglewood) Music Center. In 1954 he was awarded first prize in the prestigious Walter Naumburg Competition and gave his New York Town Hall debut recital that same year; this led to an extended concert tour in Europe. Mr. Eskin has participated in the Marlboro Music Festival and played with the Casals Festival Orchestra in Puerto Rico. Chamber music collaborations have included appearances with Isaac Stern and Friends and the Guarneri String Quartet, as well as piano trio performances with Arnold Steinhardt and Lydia Artymiw. As a founding member of the Boston Symphony Chamber Players, he has performed worldwide and has recorded numerous chamber works for RCA, Deutsche Grammophon, Northeastern, and Nonesuch. He has been soloist with the Boston Symphony Orchestra in Strauss's *Don Quixote*, Bloch's *Schelomo*, Brahms's Double

Concerto, and the cello concertos of Dvořák, Haydn, Saint-Saëns, Schumann. He is also featured on a Deutsche Grammophon disc of music by Gabriel Fauré with the Boston Symphony Orchestra.

William R. Hudgins became principal clarinet of the Boston Symphony Orchestra in the fall of 1994, having joined the orchestra two years earlier. He has been heard as soloist with the BSO on numerous occasions, including performances of the Mozart and Copland clarinet concertos, Bruch's Double Concerto for clarinet and viola, and Frank Martin's Concerto for Seven Winds, Timpani, Percussion, and Strings. As a member of the Boston Symphony Chamber Players, he can be heard on the Grammy-nominated recording of Hindemith's Quartet for Clarinet, Violin, Cello, and Piano. Before joining the Boston Symphony, Mr. Hudgins served as principal clarinet and soloist with the Orquesta Sinfonica Municipal in Caracas, Venezuela, and the Charleston Symphony Orchestra in South Carolina. He was a member for seven seasons of both the Spoleto Festival Orchestra in Charleston, South Carolina, and the Festival of Two Worlds in Spoleto, Italy. As a Tanglewood Music Center Fellow in 1979, Mr. Hudgins won the C.D. Jackson Award for outstanding performance; he returned to Tanglewood as a TMC Fellow in 1982 and 1983. Mr. Hudgins received his bachelor's degree from Boston University School for the Arts, where he studied with former BSO principal clarinet Harold Wright. His teachers also included members of the Indianapolis and Cincinnati symphony orchestras and Jules Serpentini, formerly of the Philadelphia Orchestra.

The breadth of **Charles Rosen**'s endeavors reflects a remarkable synthesis of performing musician, scholar, writer, and lecturer. A widely respected pianist, he brings to bear upon his playing the weight of his fascinating and far-reaching intellect, which has given rise to several books, including *Sonata Forms*, which was nominated for a Pulitzer; the celebrated *The Classical Style: Haydn, Mozart and Beethoven*; and *The Romantic Generation*. Mr. Rosen has recorded numerous works, from Bach to Carter, and has released a CD of Beethoven's Opp. 106 and 110 to accompany *The Romantic Generation.* Recent seasons have included a lecture and performance at Lincoln Center, performances with the Bard Music Festival at Lincoln Center and the Orpheus Chamber Orchestra, and recitals in Philadelphia, Toronto, London, Manchester, Paris, Naples, Florence, Milan, The Hague, and Helsinki. Since his retirement from the University of Chicago, Mr. Rosen has found himself in great demand in Europe, where he spends about a third of the year.

PRELUDE CONCERT SEATING

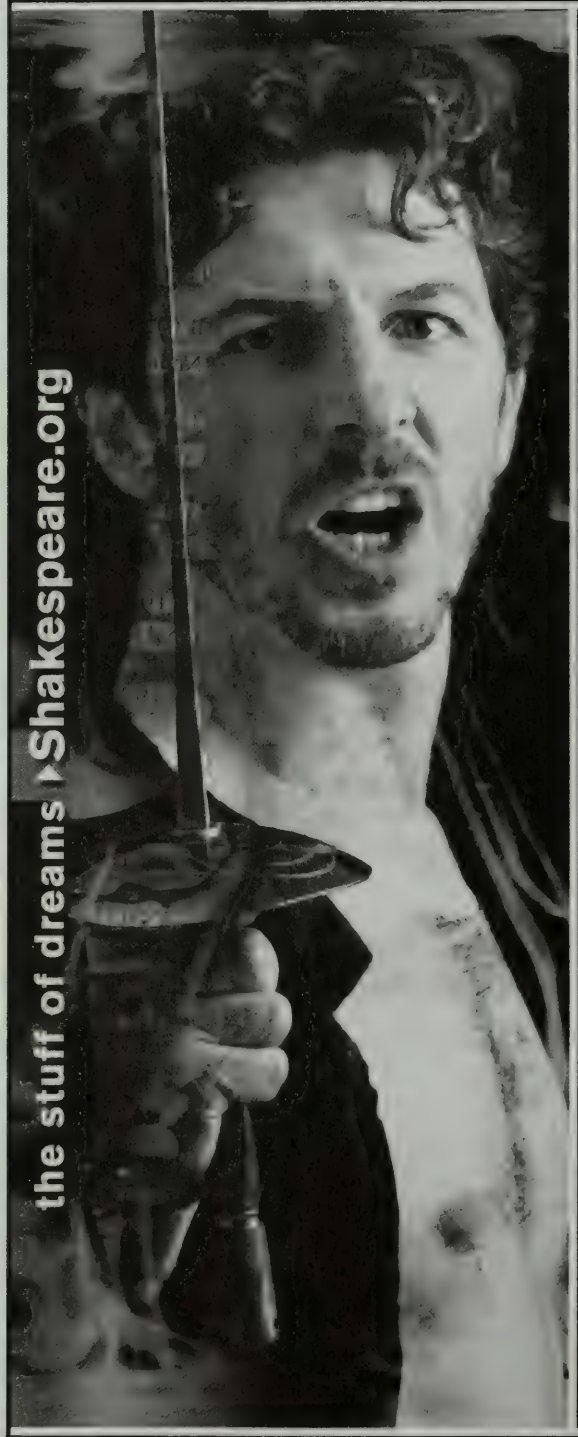
Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30 p.m. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55 p.m.), as a courtesy to those patrons who are still seeking seats.



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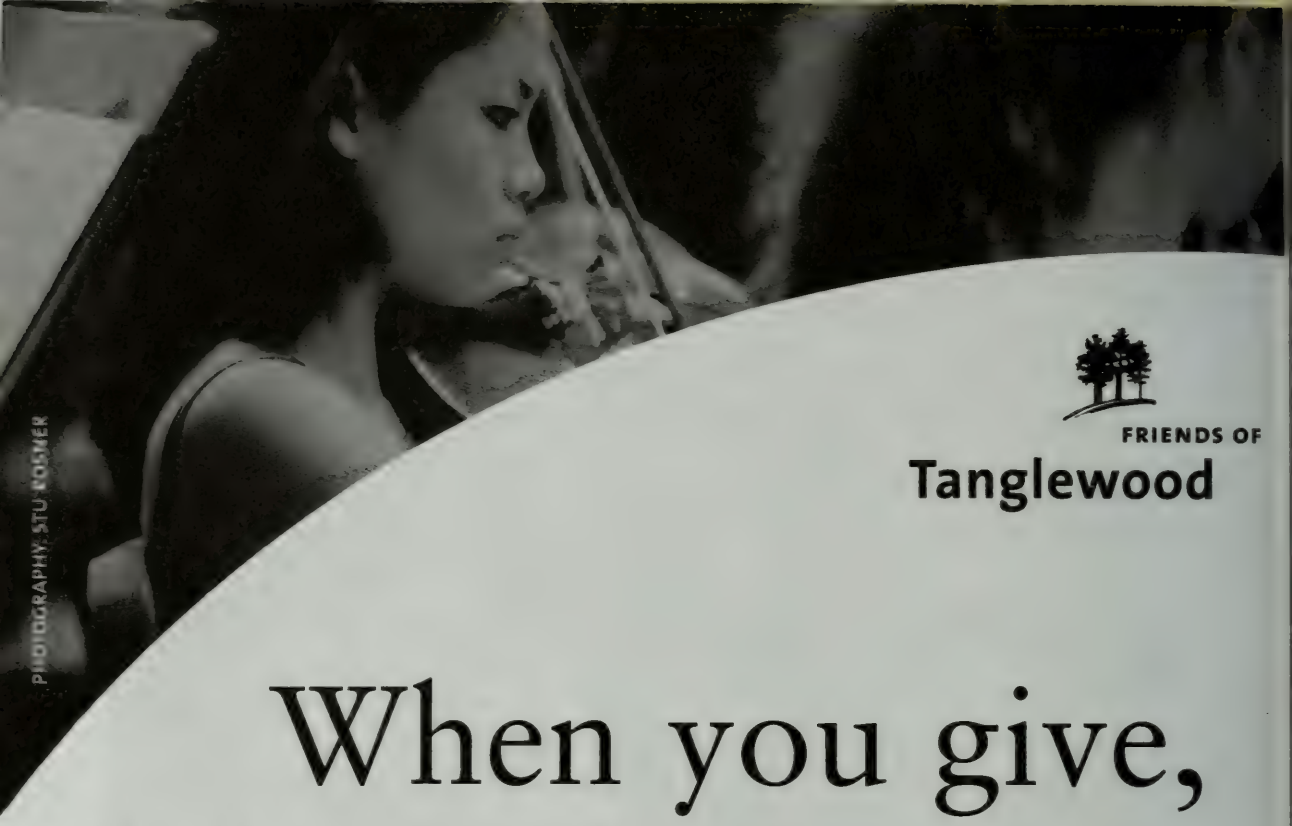
How do we celebrate Mozart when he means to us so very much in so many ways? In his short life he gave us everything. I, to this day, continue to study and perform as much Mozart as I can every year—and it's still not enough.

In my opinion, Mozart wrote a great number of pieces that are "perfect" with regard to form, content, and expressive power; and it is perhaps because of this perfection that we are so profoundly and continuously in love with his music. 250 years after his birth he remains one of the very greatest among the composers we regard most highly, and it's difficult to know how to celebrate him in a way that doesn't seem just a token acknowledgment. After all, he wrote more than 600 works, and this weekend we're playing just six of them. But these six were not chosen at random. One evening is devoted to *Don Giovanni*, unquestionably a candidate for "greatest opera ever written" and surely a must for a great orchestra like the Boston Symphony, whose members typically have the chance to play only symphonic and chamber works. On Sunday, the *Posthorn* Serenade represents the genre of serenades and divertimenti, in which Mozart writes music very different from what one hears in his symphonies.

The symphonies are represented, on Friday night, by his very last one, the *Jupiter*, K.551, in which Mozart successfully shifted the center of gravity in the symphony from the first to the last movement (to mention just one of so many amazing things about the piece). On the same program as the *Jupiter* we also have Mozart's last piano concerto (with one of my great Mozart colleagues, Richard Goode) and a really extraordinary concert aria for voice and piano (with another wonderful colleague of mine, Susan Graham). So on this single program we have these three very different works, all from the K.500s, and every one of them a masterpiece.

Having devoted Saturday night to *Don Giovanni*, we conclude on Sunday afternoon following the *Posthorn* Serenade with Mozart's very last work, the unfinished Requiem, heard here in the first and most familiar of its multiple completions by other composers, and which, for all of its unfulfilled promise and possibility, nevertheless remains such an enormously satisfying piece. And it's a pleasure also to have at Tanglewood this weekend for *Giovanni* and the Requiem so many other terrific artists whose work over the years has meant so much to me.

Presenting all of this astonishing music represents a very daunting but fulfilling challenge for the orchestra and me, and at the same time provides those of you in the audience a small but still very meaningful sampling of Mozart's aforementioned 600 works. Here at Tanglewood, we also have the extraordinary chance to hear these masterpieces in close proximity, an opportunity that would hardly be possible—if at all—in the normal context of our subscription concerts at Symphony Hall.



PHOTOGRAPHY: STU ROSNER

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2006 Tanglewood

BOSTON SYMPHONY ORCHESTRA
125th Season, 2005-2006

Friday, July 21, at 8:30

JAMES LEVINE conducting

ALL-MOZART PROGRAM
Celebrating the 250th Anniversary of Mozart's Birth

Scena, "Ch'io mi scordi di te," with
Rondo, "Non temer, amato bene," for
soprano, with piano obbligato, K.505

Text and translation are on page 19.

SUSAN GRAHAM, mezzo-soprano
JAMES LEVINE, piano

Piano Concerto No. 27 in B-flat, K.595

Allegro
Larghetto
Allegro

RICHARD GOODE

INTERMISSION

Symphony No. 41 in C, K.551, *Jupiter*

Allegro vivace
Andante cantabile
Menuetto: Allegretto
Molto Allegro

Tonight's concert is supported by a generous gift to The Artistic Initiative from Wilmer and Douglas Thomas.

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NOTES ON THE PROGRAM

Wolfgang Amadè Mozart (1756-1791)
"Ch'io mi scordi di te... Non temer amato bene," Scena and rondo for soprano with piano obbligato, K.505

First performance: February 23, 1787, Vienna, Nancy Storace, soprano, W.A. Mozart, piano (Mozart having entered the piece into his personal catalogue on December 27, 1786). *First BSO (and first Tanglewood) performance*: July 11, 1964, Erich Leinsdorf cond., Helen Boatwright, soprano, Malcolm Frager, piano. *Most recent Tanglewood performance*: August 16, 1998, Hans Graf cond., Susan Graham, mezzo-soprano, Garrick Ohlsson, piano

"*Für Mselle Storace und mich*" says Mozart's own catalogue entry. Mselle Storace, baptized Anna Selina and called Nancy, was an Italian-English soprano nine years younger than Mozart. Her father, born in Torre Annunziata near Naples, was a bass player who spent most of his working life in Dublin and London, where he was a good friend of the playwright Richard Brinsley Sheridan.



Nancy studied with the castrato Venanzio Rauzzini, for whom the barely seventeen-year-old Mozart had written his motet *Exsultate, jubilate* with its famous *Alleluia.* In her teens, she sang leading roles in Florence, Parma, and Milan, and from 1783 to 1787 she was *prima donna* in Vienna. There she was briefly and disastrously married to John Abraham Fisher, an English composer much her senior, who, according to the entertaining memoirs of Michael Kelley, the Irish tenor who was the first Don Basilio and Don Curzio in *Figaro,* achieved his courtship "by dint of perseverance... and drinking tea with her mother." Emperor Joseph II, who may have had designs of his own on Nancy, saw to it that Fisher was run out of town. Nancy, too, was in the original *Figaro* cast, as Susanna. By all accounts she was wonderful, and a lot of the stage shenanigans must have had a familiar ring for her.

Otto Jahn suggested in his groundbreaking Mozart biography of 1856-59 that the composer was in love with his Susanna, an idea given renewed currency ninety years later in Alfred Einstein's still much read *Mozart.* There is nothing positive to tell us that this was so, certainly nothing to point toward the romantic and the sexual, though the friendship, which included Nancy's composer brother Stephen, was very warm. At the same time, I do not doubt that Mozart loved her in another sense. Susanna, a young woman fabulously endowed with brains, heart, humor, and sexuality, is the richest operatic role Mozart ever created, and he cannot have been emotionally unaffected by an artist who realized it to perfection.



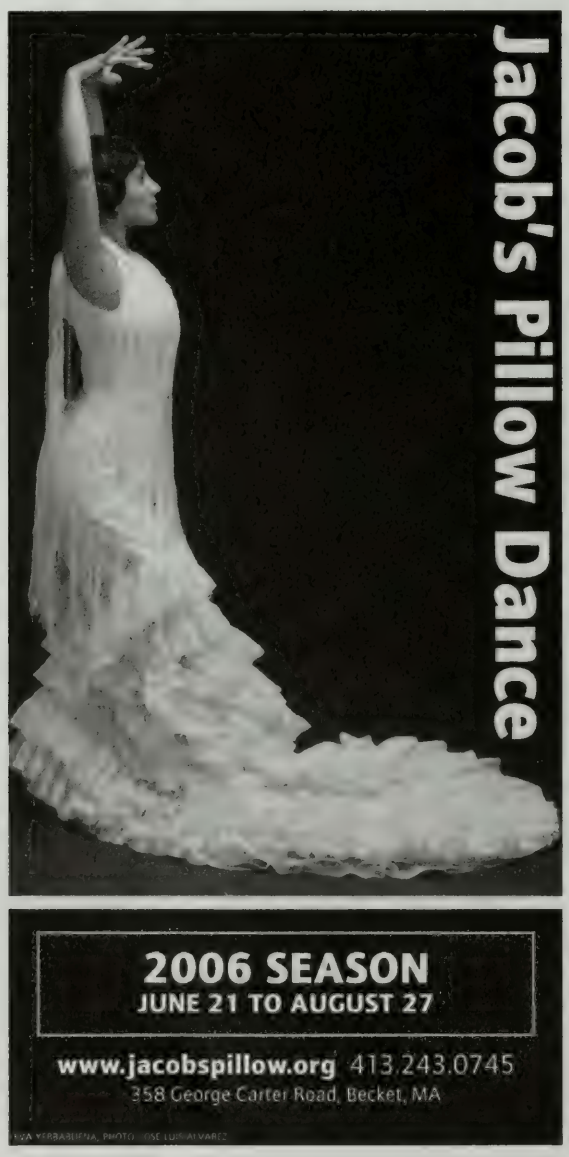
An engraving by Pietro Bettelini of Nancy Storace, for whom Mozart wrote "Ch'io mi scordi di te"

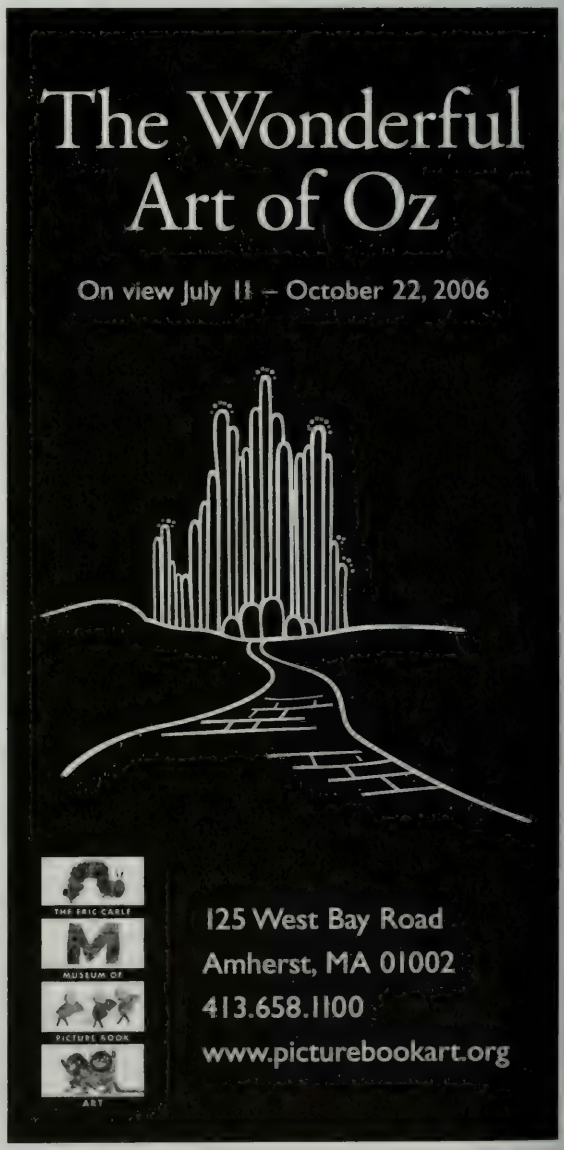
Nancy Storace was not a beautiful woman,

neither did she have a notably beautiful voice. What she had, along with perfect command over her resources, was brains, heart, humor, sexuality, also that quality the Italians call "*prontezza,*" literally "readiness," alertness, quickness of response. She had imagination, she was alive. This scene and aria was Mozart's contribution to her farewell concert from Vienna, the farewell of an artist who had touched him deeply and to whom he wanted to offer a testimonial. It is in every way a special piece, most obviously by being in fact a duet or double concerto, with one of the roles being designed for the composer-pianist himself. His choice of text—"I, forget you?"—was not haphazard.

Storace is usually referred to as a soprano; Susanna, her role, is most often sung by sopranos. But the writing both here and in *Figaro* suggests that she was more what we might call a very light mezzo-soprano. Neither assignment takes the singer very high (it was discovered some years ago that some of the soprano lines in the Act II finale of *Figaro* has been reversed in the printed scores, and the high C's really belong to the Countess); both ask for a low range with considerable flesh on it.

Mozart had already set the aria—but not the poignant recitative—earlier in 1786, more coolly and with violin obbligato, for insertion in a private performance of *Idomeneo*: the Köchel number is 490. The situation is this: Idamante, son of Idomeneo, King of





Crete, and Ilia, daughter of King Priam of Troy and a captive of Idomeneo, are in love. Idamante is also loved by the Princess Elektra, and Ilia mistakenly believes this feeling to be returned. The recitative and aria are Idamante's response to Ilia's offer to renounce him.

—Michael Steinberg

MOZART "Ch'io mi scordi di te…Non temer, amato bene," K.505

Ch'io mi scordi di te?
Che a lui mi doni puoi consigliarmi?
E puoi voler che in vita…Ah no.

Sarebbe il viver mio di morte assai peggior.
Venga la morte, intrepida l'attendo.
Ma, ch'io possa struggermi ad altra face,
ad altr'oggetto donar gl'affetti miei,
come tentarlo?
Ah! di dolor morrei.

Non temer, amato bene,
per te sempre il cor sarà.
Più non reggo a tante pene,
l'alma mia mancando va.
Tu sospiri? o duol funesto!
Pensa almen, che istante è questo!
Non mi posso, oh Dio! spiegar.
Stelle barbare, stelle spietate!
Perchè mai tanto rigor?
Alme belle, che vedete
le mie pene in tal momento,
dite voi, s'egual tormento
puó soffrir un fido cor?

—*unknown*

You want me to forget you?
You can counsel me to give myself to her?
And can you wish that, while I live—
Ah, no.
My life would then be far worse than death.
Let death come, boldly I'll await it.
But that I might melt at another flame,

lavish my affection on another,
how could I do such a thing?
Ah! I'd die of grief.

Fear not, my beloved,
My heart will always be yours.
No longer can I bear such pains,
My spirit is failing.
You sigh? oh, mournful sorrow!
Think, at least, what moment this is!
Oh my God, I can not express myself.
Barbarous, pitiless stars!
Why such harshness?
Fair spirits that behold
my pains at such a moment,
tell me if a faithful heart
can suffer such torment?

—*translation by S.L.*



Sru Rosner

Wolfgang Amadè Mozart
Piano Concerto No. 27 in B-flat, K.595

First performance: March 4, 1791, Vienna, W.A. Mozart, cond. and piano. *First BSO performance*: July 7, 1963, Tanglewood, Erich Leinsdorf cond., Rudolf Serkin, piano. *Most recent Tanglewood performance*: July 11, 2004, Ingo Metzmacher cond., Emanuel Ax, piano.

In 1791, when Mozart's short span of years came to its untimely end, he was remembered in memorial tributes with a warmth that was far more than conventionally laudatory. Clearly his genius stood out at the time, ranked only with the other great Viennese master, Haydn. Yet to the general public his music was often difficult to understand—daring, highly flavored, complex—so that Mozart had all but given up concertizing in the normal way, which was to assemble the performers for a program that would consist largely of his own music (with himself as piano soloist), rent a hall, sell the tickets, and reap such profits as there may have been. Audiences apparently had stopped coming to Mozart's "academies," as such concerts were called. It was a far cry from the heady days of 1784 when he might appear a dozen times a month; even his last three symphonies, composed in the summer of 1788, probably for an intended series of academies, were not performed in the three years of life remaining to him. Thus it was that Mozart's final contribution to the piano concerto, a genre he had made uniquely his own six or seven years earlier, received its first performance not in an academy given by the composer himself, but rather one given by the distinguished and popular clarinetist Joseph Bähr on March 4, 1791, some two months after the completion of the work. How it was received is unknown.



In this beautifully autumnal concerto, Mozart avoids the glitter of virtuosity for its own sake, to such an extent that it seems even subdued when compared with some earlier examples. But its expressive qualities are correspondingly richer, and the concerto shares many elements with the other works of his last year: a direct simplicity of melody, an interest in harmonic exploration, and a universality that transcends the passions of the past and enters into a newly tranquil world.

The Allegro presents a wealth of tuneful ideas linked together with the utmost ease and naturalness, even when a little dotted fanfare in the woodwinds interrupts the melody in the strings and threatens to upset the parsing of its phrases. The music oscillates between major and minor, hinting at expressive depths, and the solo instrument picks up much of its figuration from the ritornello, tying everything together most ingeniously. The beginning of the development is designed purposely to disorient the ear, taking off from the extraordinarily distant key of B minor and moving rapidly through a bewildering succession of keys before returning home with Mozart's usual felicity.

The Larghetto opens with the unaccompanied piano singing an expressive song in a mood of tranquil resignation, though the orchestra responds with achingly poignant chromaticisms later on. The finale is lighter, though not so extroverted as some of the earlier concerto rondos. The main tune is a chipper one that Mozart adapted almost immediately after finishing the concerto into a little spring song, "*Komm, lieber Mai*" ("Come, dear May"), K.596. For the rest, the rondo is graceful and vivacious, but its lack of the normal keyboard fireworks suggests that Mozart, at the end of his life, had found an entirely new relation to the audiences that he had courted so assiduously in the earlier years. They no longer had to be compelled to admiration; they could now be wooed

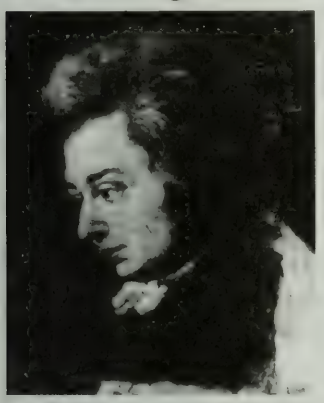
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—Steven Ledbetter

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Symphony No. 41 in C, K.551, *Jupiter*

First performance: Date unknown; composed summer 1788 for a concert series that seems not to have taken place. *First BSO performance*: February 1885, Wilhelm Gericke cond. *First Tanglewood performances*: July 20 and 22, 1947, Serge Koussevitzky cond. *Most recent Tanglewood performance*: August 8, 2004, Christof Perick cond.

The very perfection of Mozart's last three symphonies—No. 39 in E-flat, the great G minor, and the *Jupiter*—is miraculous, and the more so given how quickly they were composed. No less impressive is their diversity, and the clarity with which, in three quite different directions, they define the possibilities of Mozart's art. Eric Blom puts it thus: "It is as though the same man had written Shakespeare's *Twelfth Night*, Racine's *Phèdre*, and Goethe's *Iphigenie* within whatever period may be equivalent for the rapid execution of three plays as compared to three symphonies."



In view of how much Mozart's compositions are as a rule bound to particular occasions, commissions, or concerts, another wonder is that these symphonies exist at all. They were completed respectively on June 26, July 25, and August 10, 1788. By then Mozart's public career had begun to go badly. There had been a time when he could report, as he did in a letter to his father on March 3, 1784, that he had had twenty-two concerts in thirty-eight days: "I don't think that in this way I can possibly get out of practice." A few weeks later he wrote that for his own series of concerts he had a bigger subscription list than two other performers put together.

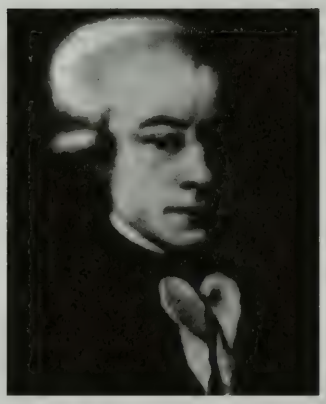
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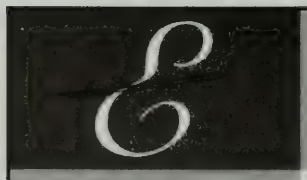
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printed by Johann André in Offenbach, Hesse, two years after Mozart's death, but various libraries have also yielded manuscript copies, some of which certainly date to the composer's lifetime. The G minor symphony was played in its revised version with added clarinets in April 1791, but whether Mozart ever heard the *Jupiter* or the E-flat we do not know.

A word, first, about the symphony's name. It is not Mozart's, but it is old and perhaps the brainchild of Johann Peter Salomon, the German-born violinist and impresario most famous for having twice enticed Haydn to London. At any rate, in 1829, thirty-eight years after Mozart's death and fourteen after Salomon's, the English composer, organist, and publisher Vincent Novello and his wife Mary visited the Continent and spent a few summer days in Salzburg with Mozart's widow and son. The Novellos kept separate journals, and in Vincent's, on August 7, 1829, we may read the following: "Mozart's son said he considered the Finale to his father's Sinfonia in C—which Salomon christened the *Jupiter*—to be the highest triumph of Instrumental Composition, and I agree with him."

In terms of Eric Blom's literary comparison, the *Jupiter* is *Iphigenie*: noble, at once subtle and grand, "classical." The fences so recklessly torn down in the G minor *Phèdre* are restored. The opening gestures, with their orderly contrasts and symmetries, are more formal, indeed more formulaic, than anything else in the last three symphonies. But whatever Mozart touches becomes personal utterance. After an impressive drawing up to a halt, the opening music reappears, but what was assertive before is now quiet and enriched by softly radiant commentary from the flute and the oboe. Another cadence of extreme formality, and a new theme appears. This, too, being full of gentle, unobtrusive complexities, is not so innocent as at first it seems.

When he comes to his Andante—the strings are muted now—Mozart becomes more overtly personal, writing music saturated in pathos and offering one rhythmic surprise after another. The coda, which adds miracles at a point when we can hardly believe more miracles are possible, was an afterthought appended by Mozart on an extra leaf. The minuet, aside from having the proper meter and speed, is not particularly minuet-like. It is fascinating what a wide-ranging category "minuet" is for Mozart. The *Jupiter* minuet is wonderful in a quiet way: here is music that constantly blossoms into *richesses* Mozart carefully leads us not to expect. The Trio is, for the most part, an enchanting dialogue of ever so slightly coquettish strings and winds so soberly reticent that they



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seem able to do no more than make little cadences. There is one *forte* outburst lasting just a few seconds: here the orchestra sounds a new and brief phrase of striking profile. It demands attention, and, although just then it seems to pass without consequence, we shall soon discover why.

That happens the moment the finale begins. Here Mozart picks up the four-note idea that had made such a startlingly forceful appearance in the Trio. When first we heard it, it was on an odd harmonic slant; now it is set firmly in C major. This idea is in fact part of the common stock of the 18th-century vocabulary; Mozart himself had used it before on several occasions—in Masses, in the Symphony No. 33 in B-flat, in the great E-flat sonata for piano and violin, K.481—and as he is quick to remind us, it lends itself to contrapuntal elaboration. The music moves at a tempo swifter than any we have yet heard in this symphony. All the themes in this finale are short: they are material to work with more than objects presented for the sake of their intrinsic charm, and Mozart whirls them by us with a fierce energy that is rooted in his dazzling polyphony.

Six years earlier, Mozart had come to know the music of J.S. Bach. Having begun by transcribing and imitating, Mozart has now achieved a complete and easy integration of Baroque polyphony with the *galant* language that was his most direct inheritance, which he had learned at the knee of Sebastian Bach's youngest son, Johann Christian. In his exuberantly energetic coda, Mozart unfurls a dazzling glory of polyphony to cap, in one of music's truly sublime pages, a movement that is one of the most splendid manifestations of that rich gathering-in we call the classical style.

—Michael Steinberg

GUEST ARTISTS

Susan Graham



Susan Graham is in great demand at home and abroad for opera, concert, and recital engagements. At the Metropolitan Opera this season, she was Cherubino in Act I of Mozart's *Le nozze di Figaro* for the Opening Night gala, made her Met role debut as the Composer in Strauss's *Ariadne auf Naxos*, and participated in the farewell gala for general director Joseph Volpe. In the first Metropolitan Opera commission since Harbison's *Great Gatsby*, in which Ms. Graham played Jordan Baker, she was Sondra Finchley in the world premiere of Tobias Picker's *An American Tragedy*. Other season highlights include reprising Octavian—her signature role—in Strauss's *Der Rosenkavalier* at Lyric Opera of Chicago, a return to Houston Grand Opera as Poppea in Monteverdi's *L'incoronazione di Poppea*, and portraying Iphigénie in Gluck's *Iphigénie en Tauride* at the Opéra National de Paris, where she triumphed last season as Sesto in Mozart's *La clemenza di Tito*. She has sung leading roles at La Scala, the Royal Opera House, and the Salzburg Festival, and has appeared with such orchestras as the Vienna Philharmonic, New York Philharmonic, and Boston Symphony. Named a Commander of the Order of Arts and Letters in France, Ms. Graham was *Musical America*'s 2004 Vocalist of the Year. In her self-described "big Mozart year" of 2004-05 she sang Donna Elvira in *Don Giovanni* at Lyric Opera of Chicago, Idamante in *Idomeneo* at Houston Grand Opera, Sesto in Paris, and Cecilio in *Lucio Silla* at Santa Fe. That season also brought concerts and recitals featuring repertoire from her newest recording "Poèmes de l'amour," which includes Ravel's *Shéhérazade*. Her 2004 recording of Charles Ives songs with pianist Pierre-Laurent Aimard won a Grammy Award, and Purcell's *Dido and Aeneas*, in which she sings Dido, was nominated for a Grammy and won the Maria Callas Award from France's Académie du Disque Lyrique. Her complete

opera recordings range from Handel's *Alcina*, Gluck's *Iphigénie en Tauride*, and Verdi's *Falstaff* to Barber's *Vanessa* and Jake Heggie's *Dead Man Walking*, in which she portrays Sister Helen Prejean, the role she sang in the world premiere in San Francisco. A Berlioz specialist, she has recorded his *Nuits d'été*, several opera arias, *Béatrice et Bénédict*, *Eight Scenes from Faust*, and *L'Enfance du Christ*. She has made Marguérite in *La Damnation de Faust* another of her signature parts. Her performance as Didon in *Les Troyens* from Paris's Châtelet is available on DVD. Born in New Mexico and raised in Midland, Texas, Susan Graham studied at Texas Tech University and the Manhattan School of Music. A winner of the Metropolitan Opera National Council Auditions, she received the Schwabacher Award from the San Francisco Opera's Merola Program and a Career Grant from the Richard Tucker Foundation. Susan Graham made her Boston Symphony debut in November 1994 in Berlioz's *Roméo et Juliette*, subsequently performing that work as well as Berlioz's *Messe solennelle* and selections from *Les Nuits d'été* on tour with Seiji Ozawa and the orchestra in Hong Kong and Tokyo. She made her Tanglewood debut singing music of Mozart in August 1998 and appeared with the orchestra most recently at Tanglewood in July 2002, singing *Les Nuits d'été* under the direction of Hans Graf.

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Richard Goode



In performances with the major orchestras, recitals in the world's music capitals, and acclaimed recordings, pianist Richard Goode has won a large and devoted following. In 2005-06, Carnegie Hall featured Mr. Goode in an extensive "Carnegie Perspective" focusing on the development of the classical style, comprising concerto performances, an all-Beethoven recital, four chamber music concerts, lecture/demonstrations, and master classes. This season also brings recitals in the major music capitals of Europe and the United States, an all-Bach program at Disney Hall in Los Angeles, and a European tour with the SWR Freiburg Orchestra. A fall tour with the Budapest Festival Orchestra and Iván Fischer completes a cycle of the complete Beethoven concertos at London's Barbican Centre, a collaboration that will result in Nonesuch recordings to add to Mr. Goode's historic Beethoven sonata recordings. Highlights of recent seasons have also included performances at Tanglewood, Ravinia, the Proms, and the Edinburgh International Festival, recitals in Madrid, Utrecht, London, Cologne, Paris, and Antwerp, and a United States tour with soprano Dawn Upshaw. In 2004-05 he added to his extensive discography a collection of Mozart sonatas and short pieces and a version of the recital program with Ms. Upshaw. A native of New York, Richard Goode studied with Elvira Szigeti and Claude Frank, with Nadia Reisenberg at the Mannes College of Music, and with Rudolf Serkin at the Curtis Institute. He has won many prizes, including the Young Concert Artists Award, first prize in the Clara Haskil Competition, the Avery Fisher Prize, and a Grammy award with clarinetist Richard Stoltzman. His acclaimed interpretations of Beethoven came to national attention when he played all five concertos with the Baltimore Symphony under David Zinman, and when he performed the complete cycle of sonatas at New York's 92nd Street Y and Kansas City's Folly Theater. Among his many recordings are Mozart concertos with the Orpheus Chamber Orchestra, the complete partitas of J.S. Bach, Mozart piano sonatas, and chamber and solo works of Brahms, Schubert, Schumann, Chopin, and George Perle. Mr. Goode is the first American-born pianist to have recorded the complete Beethoven sonatas, his recording of which was nominated for a Grammy. With Dawn Upshaw he has recorded Goethe Lieder of Schubert, Schumann, and Hugo Wolf. Richard Goode has appeared with many of the world's leading orchestras, including the Boston, Chicago, and San Francisco symphony orchestras, the Cleveland Orchestra, the Deutsches Symphonie Orchester, and the BBC Symphony at the London Proms. He has also appeared with the Orchestre de Paris and Iván Fischer, made his Musikverein debut with the Vienna Symphony, and has toured Germany with the Academy of St. Martin in the Fields under Sir Neville Marriner. He serves with Mitsuko Uchida as co-Artistic Director of the Marlboro Music School and Festival in Vermont. Richard Goode made his BSO debut in July 1991 at Tanglewood and his subscription series debut in November 1993. He appeared with the orchestra most recently this past January, as soloist in Mozart's A major concerto, K.488, with Bernard Haitink conducting.

2006 Tanglewood

BOSTON SYMPHONY ORCHESTRA
125th Season, 2005-2006

Saturday, July 22, at 8:30

JAMES LEVINE conducting

WOLFGANG AMADÈ MOZART
Don Giovanni, Opera in two acts, K.527
Text by Lorenzo da Ponte
Concert performance with supertitles

Celebrating the 250th Anniversary of Mozart's Birth

Don Giovanni, *a licentious young nobleman* . . MARIUSZ KWIECIEN, baritone
Leporello, *Giovanni's servant* FERRUCCIO FURLANETTO, bass
Donna Anna, *daughter of the Commendatore* TAMAR IVERI, soprano
Don Ottavio, *her betrothed* MATTHEW POLENZANI, tenor
Donna Elvira, *a lady from Burgos* SOILE ISOKOSKI, soprano
Zerlina, *a peasant girl* HEIDI GRANT MURPHY, soprano
Masetto, *a peasant, Zerlina's betrothed* PATRICK CARFIZZI, baritone
The Commendatore MORRIS ROBINSON, bass
Peasants, servants, demons TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

We are fortunate and grateful that soprano Tamar Iveri was available to sing the role of Donna Anna in *Don Giovanni* at short notice in place of Barbara Frittoli, who regretfully had to withdraw from this performance because of illness.

This evening's performance is supported by a generous grant from The George C. Hughes Foundation for opera performance at Tanglewood.

This evening's Tanglewood Festival Chorus performance is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

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A brief synopsis of Mozart's *Don Giovanni* is on the next page.
The setting is 17th-century Seville, in Spain.
There will be an intermission after Act I.

Kevin Murphy, harpsichord continuo
Ludovic Morlot, assistant conductor
Kevin Murphy, vocal coach and rehearsal pianist
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John Geller, supertitles caller

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Poster announcing the first Vienna performance of "Il dissoluto punito" ("The rake punished"), or "Don Giovanni," in May 1788

"DON GIOVANNI" IN BRIEF

During the course of Act I, the legendary seducer DON GIOVANNI (1) attempts to have his way with DONNA ANNA in her own home, subsequently killing her father, the COMMENDATORE; (2) must ward off the anger of the frustrated DONNA ELVIRA, a former lover whom he has since abandoned (Giovanni's servant, LEPORELLO, tries to convince Elvira to give up on Giovanni using his catalogue of the Don's multiple conquests); (3) attempts to seduce the peasant girl ZERLINA during the very party celebrating Zerlina's marriage to the peasant MASETTO (the seduction is thwarted by Donna Elvira); and (4) is recognized by Donna Anna as her father's killer (she in turn plots vengeance, enlisting the aid of her fiancé DON OTTAVIO and Donna Elvira).

In Act II, the Don (1) decides to seduce Elvira's maid, for which purpose he exchanges outfits with his servant Leporello (whom he sends off, in the Don's cloak, to distract Elvira); (2) thrashes Masetto, after Masetto mistakes the disguised Giovanni for Leporello and vents his anger over the Don's advances toward Zerlina (the thrashing in turn wins for the bruised Masetto Zerlina's complete sympathy as well as forgiveness for his suspicions about her and Giovanni); (3) is warned, in the cemetery, by the statue of the dead Commendatore, that his wrongdoings will be punished before dawn; and (4) in turn, insolently invites the statue of the Commendatore to supper at the Don's own palace, at which occasion the statue not only appears but then drags the unrepentant Giovanni down to hell.

In a brief scene representing a postscript to the opera as a whole, the others contemplate their own futures in the aftermath of the Don's fate: Donna Anna postpones her marriage to Ottavio for a year so she may properly mourn her father; Don Ottavio agrees to respect his fiancée's wishes; Donna Elvira resolves to enter a convent; Leporello determines to seek a better master; and Zerlina and Masetto head home together for dinner.

—Marc Mandel

For a detailed account of the opera's opening scene, see the first several pages of Michael Steinberg's Mozart essay beginning on page 2 of this program book.

SYNOPSIS OF SCENES

Spain, Seventeenth Century

ACT I

Scene 1: The Commendatore's palace
Scene 2: A street
Scene 3: Open country near Don Giovanni's palace
Scene 4: Outside the palace
Scene 5: The interior of the palace

ACT II

Scene 1: A street
Scene 2: A courtyard in front of the Commendatore's palace
Scene 3: A cemetery
Scene 4: Another part of the Commendatore's palace
Scene 5: Don Giovanni's palace

NOTES ON THE PROGRAM

Wolfgang Amadè Mozart (1756-1791)
Don Giovanni, Opera in two acts, K.527, to a libretto by Lorenzo da Ponte

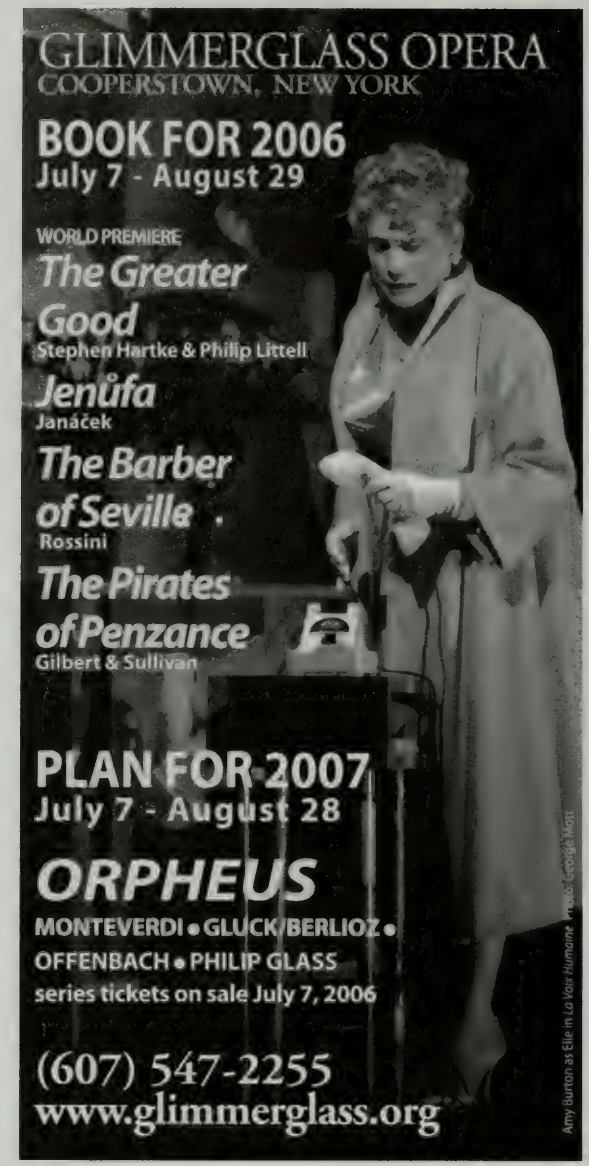
First performance: October 29, 1787, Nationaltheater, Prague. *This is the Boston Symphony Orchestra's first complete performance of "Don Giovanni," though it has previously performed the overture on numerous occasions (first in December 1885, Georg Henschel cond.; at Tanglewood for the first time on July 15, 1955, Leonard Bernstein cond.; and most recently on August 13, 2000, at Tanglewood, Robert Spano cond.) as well as vocal excerpts including Don Giovanni's Serenade "Deh, vieni alla fenestra"; Leporello's Catalogue Aria "Madamina, il catalogo è questo"; Donna Anna's arias "Or sai chi lo'onore" and "Non mi dir"; Zerlina's arias "Batti, batti" and "Vedrai carino"; and Ottavio's aria "Il mio tesoro," the earliest being Donna Anna's "Non mi dir" (sung by Fannie Kellogg, Georg Henschel cond., in February 1882), and the most recent being Don Giovanni's Serenade (sung by Bryn Terfel, Seiji Ozawa cond., in September 1997).*

If Mozart had doubts as to whether he was duly appreciated in Vienna, he certainly had none about Prague. He paid his first visit to the Bohemian capital in the early days of 1787. *Le nozze di Figaro* had just begun an enormously successful run there; he acted as guest conductor for one performance, and gave a concert that included the new symphony he had brought with him and probably a nearly new piano concerto. The city had taken *Figaro* to its heart. "Here," he wrote to a friend back in Vienna, "they talk about nothing but *Figaro*. Nothing is played, sung, or whistled but *Figaro*. No opera is drawing but *Figaro*.... Certainly a great honor for me!"



It is not surprising, then, that the Prague opera impresario promptly commissioned him to write another opera for production there. Mozart, it seems, was asked to compose it to an existing libretto, by Giovanni Bertati, on the Don Giovanni story. It had been set shortly before by Giuseppe Gazzaniga (1743-1818) and given in Venice in February 1787, the thirty-fifth of Gazzaniga's forty-seven operas. Mozart took the text to his co-creator of *Figaro*, the abbé Lorenzo da Ponte—born Emanuele Conegliano in the Veneto. Da Ponte later reported in a pre-published version of part of his memoirs that Mozart had insisted on having the libretto rewritten by him and no one else, out of regard for his unique abilities. (That he eliminated these observations in the final text speaks neither for their truth nor their falsity.) A likelier reason may simply be that the Bertati text was too short as it stood; Gazzaniga's opera was in only a single act, whereas Mozart was required to produce a whole evening's music.

Da Ponte, with a knowledge of Italian literature appropriate to a man who was later (in 1825) to be Professor of Italian at Columbia University, was amply familiar with the Don Giovanni legend, which had been the subject of popular dramas for more than a century. Bertati's plot moved directly from Don Giovanni's attempted seduction of the peasant girl to the cemetery scene; almost everything between these in Mozart's opera was invented by da Ponte or drawn by him from other versions of the story. Nor did the original text have the strong central female character, a counterpart to Giovanni, provided by da Ponte in Donna Anna, whose passion for vengeance propels much of the action. Bertati's Anna in fact retires to a convent after the opening scene. Thus the crucial pulling together of different strands in the plot in the Act I quartet "Non ti fidar" is wholly da Ponte's invention; so too in Act I are the placating of the irate Masetto by Zerlina and Giovanni's resumed seduction attempt, as well as the entire finale, including



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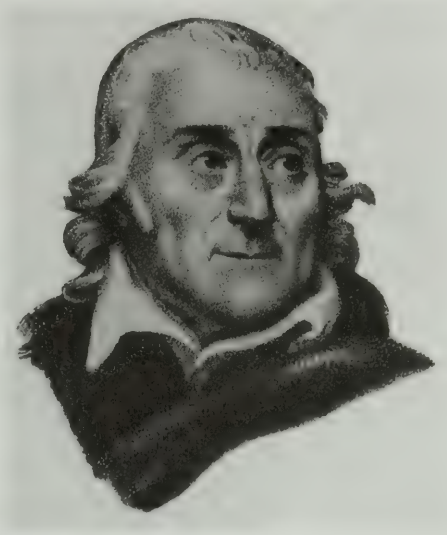
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the ball scene. In Act II, the mock seduction of Elvira is of da Ponte's devising, along with Giovanni's serenade, the attempted revenge of Masetto and his friends, and the forgathering of the characters in pursuit of Giovanni in the scene that culminates in the sextet.

None of these sections in Mozart's opera is in fact essential to the progress or the coherence of the basic plot. All, however, add depth to the characters and force to the action. To take one example: in the earlier opera Anna tells Ottavio the tale of Giovanni's invasion of her room immediately after her father's body is borne away. In Mozart's this is delayed not only until Anna has required Ottavio to take an oath of vengeance but also until she has regained some equanimity and, moreover, has reason to suspect that Giovanni is the intruder. This delay immediately suggests a far greater disturbance in her. Both, perhaps, have implications about what we are supposed to think actually happened when Giovanni entered her room. In the Bertati text, her prompt departure for a convent might well be taken to imply some sense of guilt, such as sexual participation or pleasure that the encounter might have provoked—in which case we may wonder whether, as she says, she truly imagined the intruder to be her betrothed. In the da Ponte text, Anna is altogether more complex. Guilt is still in question—not only because of the delay, but also in the light of her vengeful feelings and her anxiety to postpone her marriage to Ottavio. Some of this may be a relic of a feature in the much earlier play on the subject by Carlo Goldoni, which must have been known to both librettists. There Anna feels actual antipathy towards the man she is to marry. Certainly there is scarcely a flicker of warmth towards him expressed in Mozart's opera.



Engraving of Lorenzo da Ponte by Michele Pekenino, after a portrait by Nathaniel Rogers

If there is ambiguity in the relationship between Giovanni and Anna, the same may be said of that between him and Zerlina. Not in the Gazzaniga original; there Maturina (as the peasant girl is called), after Giovanni's wooing and promises, sings a joyful aria and leads him off into her house. Nothing is quite so clear in Mozart. The occasional interpreter who has argued a successful seduction has had to depend on the assumption that (as it were) time stands still, or that "musical time" and "real time"do not correspond—and that is difficult to accept. (The same might equally be applied, and indeed has been, to the encounter with Elvira's maidservant, to whom Giovanni sings his serenade in Act II.) Certainly Zerlina is diverted by Elvira at what seems to be the likeliest moment. But then, at the beginning of the Act I finale, after she has quieted Masetto's jealous fears, she provokes them again by her over-anxious reaction at Giovanni's return. Yet if she is so drawn to Giovanni, why does she scream when, at the ball, the moment comes? What did da Ponte and Mozart have in mind in these situations? Can we say that we understand the music of this enigmatic opera when, twice over, we cannot be certain what Mozart is telling us about so crucial a relationship between a man and a woman?

Questions of a rather different kind surround Donna Elvira, the remaining woman in the opera. (In Gazzaniga there is a fourth, Donna Ximena, whom da Ponte absorbed into the others.) Possibly we do not interpret her in quite the way that Mozart and da Ponte intended. The figure of a woman betrayed by a man and pursuing him was seen


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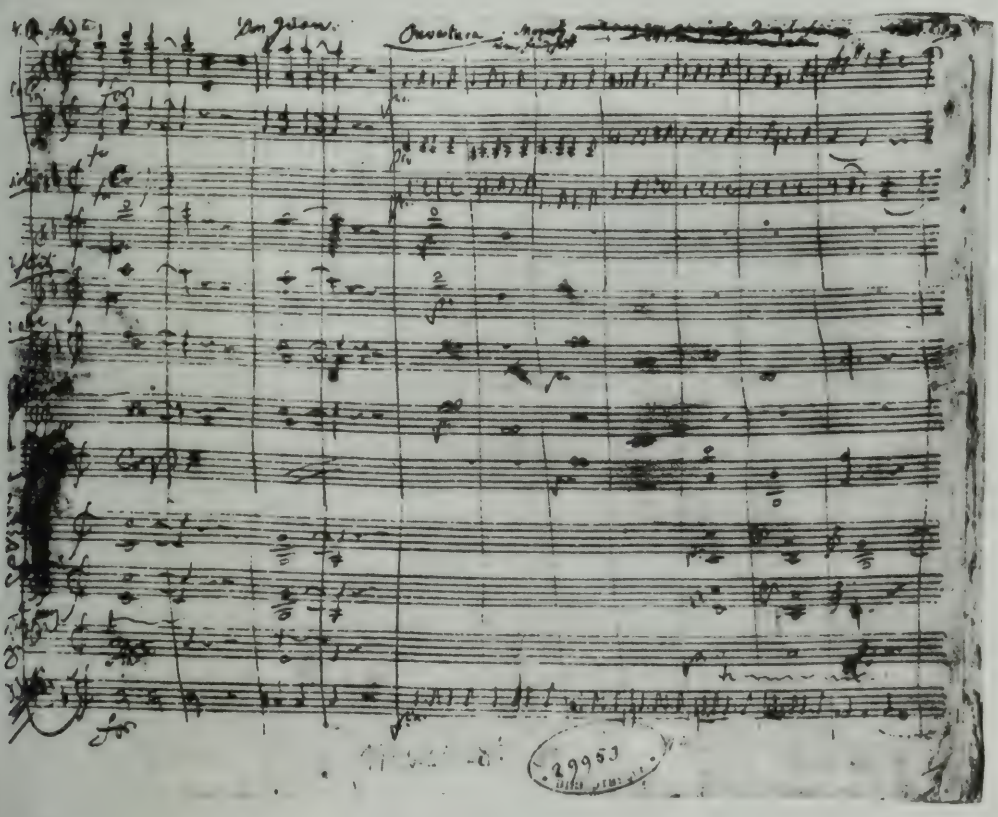
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in the eighteenth century less as pathetic than as ridiculous. In this *dramma giocoso*, a type of comic opera devised primarily by Goldoni and mixing serious, semi-serious, and purely comic characters, Elvira is certainly no more than semi-serious. Her music proclaims as much. She enters to an exaggerated series of flourishes, sharp contrasts of loud and soft, dashing scales, and indignant dotted rhythms. Mozart's audience recognized, as we may not, that he was parodying the music of the *opera seria* heroine and thus implying that her high-flown emotion was not to be taken too seriously. The music of her opening number becomes "real" only when Giovanni and Leporello are exchanging comments on her. She is, of course, thoroughly deflated by learning from Leporello's Catalogue Aria, which follows, that she is in fact only Spanish No. 1003. (Or perhaps 999, or even less: it depends on how much time has elapsed since she and Giovanni met in Burgos.) When she returns to the attack, to warn Zerlina of Giovanni, it is again in a strange musical language: "Ah fuggi il traditor," using pompous dotted rhythms, has an old-fashioned, almost Handelian ring. So when, during the great quartet that follows, "Non ti fidar, o misera," Giovanni assures his friends Donna Anna and Don Ottavio that the poor girl is a little mad (*"la povera ragazza è pazza, amici miei"*), he is not simply trying to mislead them. He is at worst plausible, at best telling the truth—and her hectic, fast-moving music in the quartet, different in texture from everyone else's, tends to bear out his words.

At the beginning of Act II, Elvira is the victim of a prank. Giovanni and Leporello exchange cloaks so that Giovanni can woo her maid while Leporello takes Elvira off. To today's susceptibilities, Giovanni's reviving of her hopes seems almost unbearably cruel. In Mozart's day, it was the stuff of comedy. Yet the soft warm textures and the graceful yearning lines of her music—here set in A major, the traditional key for love duets—surely indicate not only that Mozart is now taking her emotions seriously but also that



Mozart's autograph manuscript of the overture to "Don Giovanni"

he cannot help sympathizing. We have to laugh and cry at the same time. The only point at which Elvira is treated wholly seriously is in her aria later in Act II, "Mi tradì quell'alma ingrata." But this is not part of *Don Giovanni* as Mozart conceived it. It was written a year later, as an additional item for the singer of Elvira when the opera was given in Vienna. In the later additions to his operas, Mozart was a child of his time; here, as with the *Figaro* revival of 1799, he supplied simply what was needed for the singer, irrespective of the broader considerations of style and character that had dictated its original composition.

The men of *Don Giovanni*, the central one apart, are less problematic. In any version, Leporello is the typical servant who tries to ape his master and can be bought off for ready cash whenever he becomes difficult. Like Papageno, he offers the common man's observations on the big events taking place around him. Ottavio is something of a cipher, dramatically speaking, in each version a "melodious nitwit," as one writer has called him. He belongs in a tradition of *opera seria* lovers, usually played by castrati, who have little to do besides sing beautifully. Masetto (Biagio in Gazzaniga) is somewhat filled out. In the earlier opera he retires to be cuckolded, with a push and a box on the ear from Giovanni, and is not seen again, whereas da Ponte and Mozart draw a sharp picture of a peasant in a pre-revolutionary age.

Don Giovanni himself is another matter. Gazzaniga cast him as a tenor—the same tenor, as it happens, as was to sing Mozart's Ottavio. He is there a charming philanderer, not Mozart's demonic baritone. Nothing in the earlier opera invites us, as *Don Giovanni* constantly does, to speculate on the psychology of compulsive womanizing. Yet in Gazzaniga's single act, Giovanni enjoys, at the least, the favors of both Donna Ximena and Maturina; and though in Mozart's he contemplates (in the Champagne Aria) adding ten names to his catalogue by morning, none of his attempts—as we have seen—is apparently consummated. We do, however, hear him exercising his seductive powers, in different accents to suit the subject, with Zerlina, Elvira (even if insincerely), and Elvira's maid. Commentators on the opera have offered numerous interpretations of Giovanni and the sources of his motivation, as Mozart, consciously or otherwise, perceived them. All one can say is that his awareness of sexuality, its force and its centrality in our lives, its darkness and its joys, gleams through every page of this score. This may perhaps help to explain why *Don Giovanni* remains one of the most alarming, as well as the most beloved, of operas.

—Stanley Sadie

During his long and distinguished career, the English musicologist, critic, and editor Stanley Sadie was a music critic for the *Times*, a reviewer for *Gramophone* magazine, editor of the *Musical Times*, general editor of the Master Musicians series, and, from 1970, editor and then emeritus editor of the New Grove dictionaries. His many books include *Mozart and his Operas* in the New Grove Composers series and *Mozart: The Early Years, 1756-1781*, the latter published posthumously in December 2005. His essay on Mozart's *Don Giovanni* is reprinted here courtesy of the Metropolitan Opera.

GUEST ARTISTS

Mariusz Kwiecien (Don Giovanni)



A native of Krakow, baritone Marius Kwiecien is an alumnus of the Metropolitan Opera's Lindemann Young Artist Development Program. Highlights of the current season have included *I pagliacci* (as Silvio) with Los Angeles Opera, *Così fan tutte* (Guglielmo) and a new production of *Don Pasquale* (Malatesta) with the Metropolitan Opera, performances in Spain of the title role in *Don Giovanni*, his United States recital debut at Spivey Hall in Atlanta, Verdi's *Falstaff* (Ford) at Teatro del Maggio Musicale in Florence, and his Paris Opera debut as Belcore in *L'elisir d'amore*. He concludes his 2005-06 making his Boston Symphony and Tanglewood debuts performing the title role of Don Giovanni with James Levine conducting the Boston Symphony Orchestra. During the 2004-05 season Mr. Kwiecien appeared as Count Almaviva in *Le nozze di Figaro* and Silvio in *Pagliacci* at the Met, performed Bach's Cantata No. 82 with Maestro Levine and members of the Metropolitan Opera Orchestra at Carnegie Hall, and made debuts at the Vienna State Opera (Don Giovanni), Covent Garden (Marcello in *La bohème*), and the Arena di Verona (Marcello). His growing European career has included appearances at the Grand Théâtre de Genève, the Glyndebourne Festival, La Scala, Netherlands Opera, Graz Opera, Vlaamse Opera in both Antwerp and Ghent, and Strasbourg's Opéra National du Rhin. His performance in the world premiere of Zemlinsky's *Der König Kandaules* with Hamburg State Opera was recorded and is available on compact disc. Mr. Kwiecien began his professional career with performances as Aeneas in Purcell's *Dido and Aeneas* at the Krakow Opera in 1993. In 1995 he sang the title role in Mozart's *Le nozze di Figaro* at Luxembourg's Theatre Municipale and at Posen's Grand Theater. In 1996 he made his Warsaw Opera debut as Stanislaw in Moniuszko's rarely performed *Verbum Nobile* and also sang Papageno in *Die Zauberflöte*. Also that year he appeared as Janusz in Moniuszko's *Halka* in Toronto under the auspices of the Polish-Canadian Society of Music. Mr. Kwiecien has won prestigious awards in several international vocal competitions and was selected to represent his native Poland in the June 1999 "Singer of the World" Competition in Cardiff, Wales.

Ferruccio Furlanetto (Leporello)



Maring his Boston Symphony and Tanglewood debuts this evening, Italian bass Ferruccio Furlanetto is one of the most sought-after singers in the world, acknowledged as a brilliant interpreter of the Italian repertoire and of Mozart's music. Numerous opera recordings, opera films, and telecasts demonstrate his musicality and his acting talents. He has performed with all the major orchestras of the world under the baton of such distinguished conductors as Karajan, Maazel, Abbado, Barenboim, Bernstein, Giulini, Haitink, Prêtre, Levine, Bychkov, and Muti. He has appeared at the most important festivals and in major opera houses worldwide, including La Scala, Vienna State Opera, Covent Garden, Opéra de Paris, and the Met, as well as in Rome, Turin, Bologna, Buenos Aires, Tokyo, San Diego, and at the Mariinsky in St. Petersburg, where he was the first Italian bass to portray Boris Godunov. As recitalist he has performed songs of Rachmaninoff and Mussorgsky with Alexis Weissenberg. Also an acclaimed concert artist, he has sung the Verdi Requiem all over the world, including performances at Suntory Hall in Tokyo, Santa Cecilia in Rome, the Musikverein in Vienna, with the New York Philharmonic, and in Moscow. His future engagements, already extending into 2010, include performances of such favorite roles as Boris Godunov, Procida in *I vespri siciliani*, the title role in Massenet's *Don Quichotte*, Beckett in Pizetti's *Assassinio nella cathedrale*, Philipp II in *Don Carlo*, Mustafa in *L'italiana in Algeri*, Padre Guardiano in *La forza del destino*, the title role in Verdi's *Attila*, Zaccaria in *Nabucco*, and Fiesco in *Simon Boccanegra*. Born in Italy, Ferruccio Furlanetto is an honorary ambassador to the United Nations and a passionate golf player; he has been named a Kammersänger of the Vienna State Opera.

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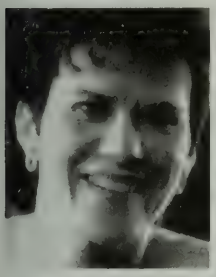
PRESENTING SPONSOR

Tamar Iveri (Donna Anna)



Georgian soprano Tamar Iveri, daughter of the famous baritone Avtandil Javakishvili, studied singing at the Conservatory in Tbilisi and first came to the public's attention as Desdemona in May 1998. That same year, she won second prize at the Voce Verdiane competition in Bussetto. In 1999 she won first prize at the Mozart Competition in Salzburg. Engagements followed in quick succession: *Don Carlo* in Bonn, *La bohème* with the Vienna Staatsoper, *Simone Boccanegra* and *Don Giovanni* with the Royal Opera–Covent Garden, and *Otello* in Venice. She has also performed in *Otello* under the direction of Muti with La Scala on tour in Japan. In 2004 she made her Salzburg Festival debut as Fiordiligi in a new production of *Così fan tutte*, and in 2005 she made her Metropolitan Opera debut in *Don Giovanni*. In upcoming seasons, Tamar Iveri will make debuts at the Teatro Real in Madrid in *Don Giovanni* and the Berlin Deutsche Oper in *La bohème*. She returns to the Semperoper in Dresden, the Vienna Staatsoper, and the Metropolitan Opera in upcoming seasons. Concert performances include Verdi's Requiem with the London Symphony Orchestra under the direction of Sir Colin Davis, the Accademia of Santa Cecilia and Antonio Pappano, and the Bayerische Staatsoper and Mariss Jansons. She was recently awarded the M. Abashidze National prize in Georgia. Tonight's performance of Don Giovanni marks the occasion of both her Boston Symphony and Tanglewood debuts.

Soile Isokoski (Donna Elvira)



Soprano Soile Isokoski is a regular guest on the most renowned stages and concert halls in the world. In the spring of 2005 she returned to the Metropolitan Opera in New York for a new production of *Faust*. Other previous engagements include productions of *La Juive* at the Met, *Falstaff* and *Die Meistersinger* at the Royal Opera–Covent Garden, *Der Rosenkavalier* in Dresden, Helsinki, Cologne, Paris, and Vienna, and *Otello* and *Turandot* in Paris and Vienna, among others. Her future schedule includes *Così fan tutte* in Bilbao, *Capriccio* and *Peter Grimes* in Dresden, *Eugene Onegin* in Helsinki, *Der Rosenkavalier* in San Francisco, and *Louise* in Monte Carlo. A native of Finland, Soile Isokoski graduated from the Sibelius Academy in Helsinki and made her concert debut there in 1986. She has won second prize in the BBC Singer of the World Competition and first prize in the Elly Ameling and Tokyo International Singing Competitions. After her opera debut in the role of Mimì in *La bohème* at Finnish National

TANGLEWOOD 2006 TALKS & WALKS

A series of informed conversations presented by guest artists and members of the Tanglewood family in the Tent Club near the Shed on Thursday afternoons at 1 p.m. Doors open at noon. The talks begin at 1 p.m. and are followed by walking tours of the Tanglewood grounds. Subject to availability, individual tickets are sold between 12:30 and 1 p.m. on the day of the talk for $12 at the Tent Club ($10 for Friends of Tanglewood). Bring a picnic lunch or pre-order a boxed lunch by calling (413) 637-5240. Beverages and desserts are available for purchase. Talks & Walks is a project of the Tanglewood Association of the Boston Symphony Association of Volunteers.

July 13	Sir Andrew Davis, Conductor
July 21	Susan Graham, Mezzo-Soprano
July 27	Hans Graf, Conductor
August 3	Osvaldo Golijov, Composer
August 10	Norman Fischer, Cellist
August 17	Hilary Hahn, Violinist
August 24	Emanuel Ax, Pianist







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Opera in Helsinki, she went on to perform in the opera houses of Vienna, Berlin, Munich, Hamburg, London, Milan, and Paris, and also at the festivals in Salzburg, Savonlinna, Edinburgh, and Orange. She continues to work with such renowned conductors as Saraste, Salonen, Ozawa, Gardiner, Sir Colin Davis, Mehta, Barenboim, Rattle, Haitink, Abbado, Muti, Gergiev, and Levine. She has a wide-ranging concert repertoire and regularly gives recitals with her permanent accompanist Marita Viitasalo, including recitals in London's Wigmore Hall, Paris, Amsterdam, Berlin, Munich, Vienna's Musikverein, Rome, Athens, Moscow, St. Petersburg, and Tokyo. They have also recorded works by numerous Scandinavian composers, as well as Schubert and Schumann. Among her many recordings are an award-winning disc of Strauss's Four Last Songs with Marek Jankowski and the Berlin Radio Symphony Orchestra as well as Hugo Wolf's *Italian Songbook* with Bo Skovhus and Marita Viitasalo for the Ondine label. In honor of her notable contribution to Finnish music she was awarded the Pro-Finlandia Medal in December 2002. Until this summer, Soile Isokoski's only previous appearances with the Boston Symphony Orchestra were as soloist in Fauré's Requiem at Symphony Hall in March 1994. She sings twice with the BSO this weekend: as Donna Elvira in Saturday night's concert performance of *Don Giovanni* and as soprano soloist in Mozart's Requiem on Sunday afternoon.

Heidi Grant Murphy (Zerlina)



American soprano Heidi Grant Murphy sings with opera companies and symphony orchestras worldwide, notably at the Metropolitan Opera, Salzburg Festival, Frankfurt Opera, Netherlands Opera, and Opéra National de Paris. She has been soloist with the Boston Symphony, Chicago Symphony, Cleveland Orchestra, Munich Philharmonic, New York Philharmonic, Philadelphia Orchestra, and Vienna Philharmonic. Recent festival appearances have included Tanglewood, Ravinia, the Rome Chamber Music Festival, the Minnesota Orchestra's Sommerfest, La Jolla Music Society's SummerFest, the Bellingham Festival of Music, and Hollywood Bowl. Ms. Murphy's 2005-06 season includes appearances at the Met as Nannetta in Verdi's *Falstaff*, at Madrid Opera as Titania in *A Midsummer's Night Dream*, and at the Opéra National de Paris as Susanna in Mozart's *Le nozze di Figaro* and as Adina in Donizetti's *L'elisir d'amore*. She performs works by Villa-Lobos and Shostakovich with the New York Philharmonic Chamber Musicians at the 92nd Street Y's Tisch Center for the Arts. Orchestral engagements include Fauré's Requiem and Poulenc's *Gloria* with the Cleveland Orchestra, the world premiere of Roberto Sierra's *Missa Latina* with the National Symphony Orchestra and the Choral Arts Society of Washington, Beethoven's Ninth Symphony with Madrid's Orchestra of the Teatro Real, and Orff's *Carmina burana* with the Columbus Symphony Orchestra. In summer 2006 she sings the role of Zerlina in Mozart's *Don Giovanni* with James Levine and the Boston Symphony Orchestra at Tanglewood, and also with the Minnesota Orchestra. In October 2005, Heidi Grant Murphy received the Distinguished Alumni Award from Western Washington University. Her compact disc releases on Koch International include "Sueños de Amor" (a disc of Latin love songs), a holiday disc entitled "The Gifts of Christmas," and "Times Like This" (a disc of musical theater standards). She has also recorded for Deutsche Gram-



Stu Rosner

mophon, Arabesque, and Delos, and can be heard as Johanna on the Grammy-nominated *Sweeney Todd* issued by the New York Philharmonic. Heidi Grant Murphy made her Boston Symphony debut in 1991. Her most recent BSO appearances were for Mahler's Eighth Symphony led by James Levine in Boston, at Carnegie Hall, and at Tanglewood in 2004-05, and for Mahler's Symphony No. 4 in November 2005 in Boston and at Carnegie Hall, also with Mr. Levine conducting.

Matthew Polenzani (Don Ottavio)



The 2004 Richard Tucker Award winner, the acclaimed lyric tenor Matthew Polenzani appears this season with the Metropolitan Opera as Ferrando in *Così fan tutte*, Fenton in *Falstaff*, and Don Ottavio in *Don Giovanni*, all under the baton of James Levine. Other return engagements include *Così fan tutte* at Seattle Opera, Alfredo in *La traviata* at the Teatro Comunale di Firenze, and *Don Giovanni* with Antonio Pappano and the Orchestra della Santa Cecilia. Concert appearances have included Berlioz's Requiem with the Boston Symphony Orchestra under Rafael Frühbeck de Burgos (his most recent BSO appearances, this past April) and Janáček's *The Diary of One Who Vanished* at Zankel Hall with pianist Richard Goode. Summer festival appearances include Schoenberg's *Gurrelieder* (last weekend) and Mozart's *Don Giovanni* with James Levine and the BSO at Tanglewood, Beethoven's Symphony No. 9 with Leonard Slatkin and the Los Angeles Philharmonic at the Hollywood Bowl, and Mozart's *Coronation* Mass with Louis Langrée at Lincoln Center's Mostly Mozart Festival. Highlights of his recent Metropolitan Opera seasons have included a new Julie Taymor production of *Die Zauberflöte* and a new Francesca Zambello production of *Les Troyens*, both with Levine; a new Marthe Keller production of *Don Giovanni* with Sir Andrew Davis, and the new Jürgen Flimm production of *Salome* with Valery Gergiev, as well as revivals of *Il barbiere di Siviglia* and *Die Meistersinger von Nürnberg*. He has also appeared in *L'elisir d'amore* at the Teatro San Carlo and Rome



Opera, *Il barbiere di Siviglia* at San Francisco Opera, New York City Opera, and the Bayerische Staatsoper, *Il turco in Italia* at the Rossini Festival of Pesaro, *La traviata* at the Aix-en-Provence Festival, *Lucia di Lammermoor* at the Teatro Lirico di Cagliari, *Lakmé* and *Roméo et Juliette* with Opéra de Bordeaux, and concert performances of *Rigoletto* with Daniel Oren and the Israel Philharmonic. He has been acclaimed in symphonic appearances with James Levine and the Boston Symphony Orchestra, Lorin Maazel and the New York Philharmonic, Michael Tilson Thomas and the San Francisco Symphony, Pierre Boulez and the Chicago Symphony Orchestra, Wolfgang Sawallisch and the Orchestra della Santa Cecilia, James Conlon and the Cincinnati Symphony, Sir Jeffrey Tate and the Minnesota Orchestra, and David Zinman and the Aspen Festival Orchestra, among others. In a single recent season he was honored to appear on all three stages of Carnegie Hall: with the MET Chamber Ensemble at Zankel Hall; in solo recital with pianist James Levine at Weill Hall; and in a Schubert *Liederabend* on the stage of Isaac Stern Auditorium. Matthew Polenzani made his Boston Symphony Orchestra debut in December 2004, as soloist in Berlioz's *Roméo et Juliette* in Boston and New York with James Levine conducting.

Patrick Carfizzi (Masetto)



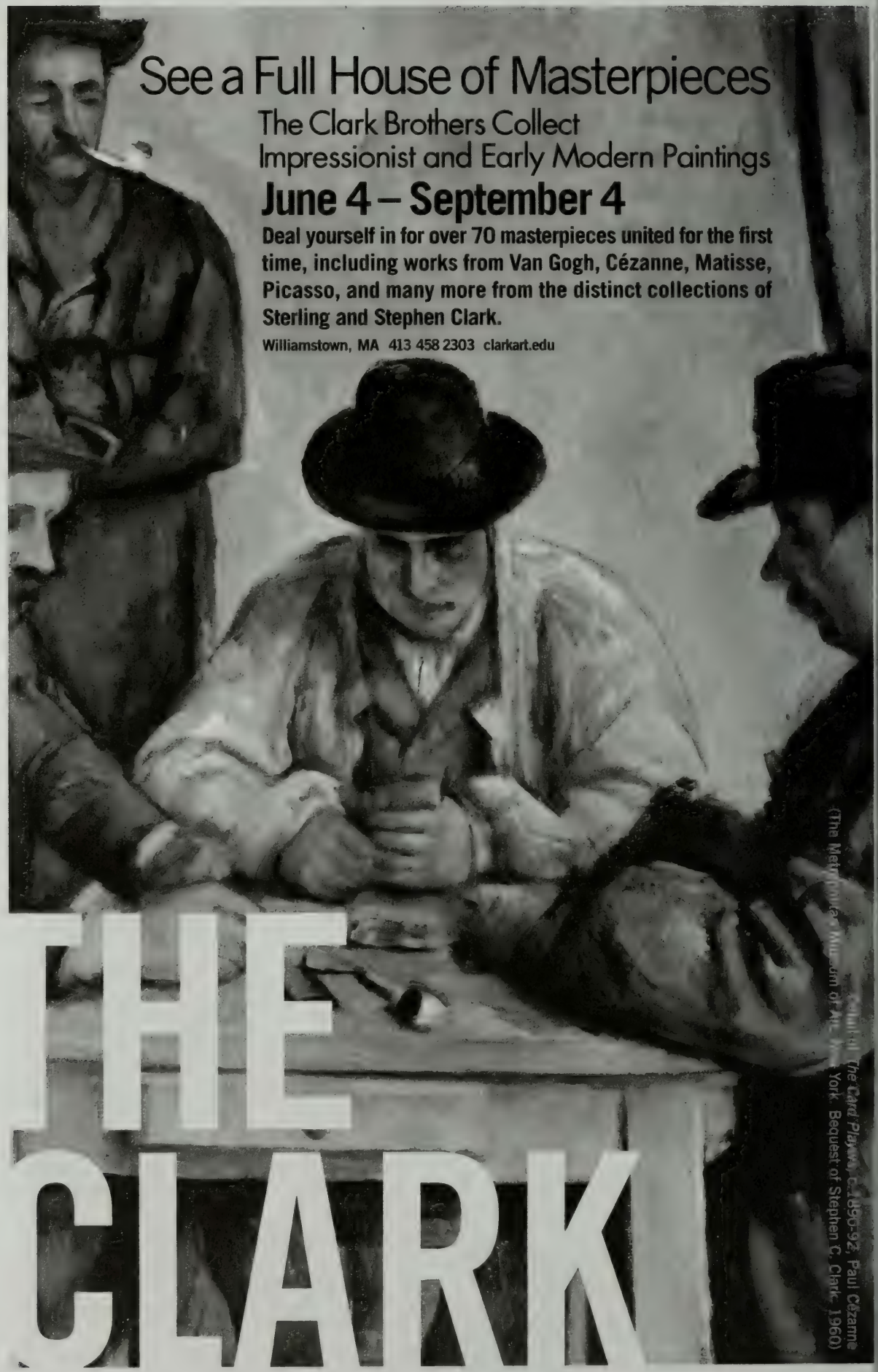
Making his BSO and Tanglewood debuts this evening, bass-baritone Patrick Carfizzi has performed regularly with the Metropolitan Opera since his first performances with the company in a wide variety of roles during the 1999-2000 season. In 2005-06 he appeared in productions of *Manon*, *The Marriage of Figaro*, and *Ariadne auf Naxos*. In past seasons he has performed at the Met in *La bohème*, *Pelléas et Mélisande*, *Faust*, *Don Giovanni*, *L'italiana in Algeri*, and Britten's *A Midsummer Night's Dream*. His 2005-06 season also included the role of Gessler in *William Tell* with the Opera Orchestra of New York and his debuts with Seattle Opera as Frank in *Die Fledermaus*, Minnesota Opera as Leporello in *Don Giovanni*, and Opera Theatre of Saint Louis as Dr. Bartolo in *The Barber of Seville*. Mr. Carfizzi has performed Masetto in *Don Giovanni* and Antonio in *The Marriage of Figaro* with Santa Fe Opera, the title role of Gianni Schicchi with Washington D.C.'s Summer Opera Theatre, Taddeo in *L'italiana in Algeri* and Baron Trombonok in *Il viaggio a Reims* with the Canadian Opera Company, Leporello in *Don Giovanni* with Pittsburgh Opera, Figaro in *The Marriage of Figaro* with Michigan Opera Theatre, Bottom in Britten's *A Midsummer Night's Dream* and the Doctor in *Vanessa* with Central City Opera, and the Marchese d'Obigny in *La traviata* and Paolo in *Simon Boccanegra* with San Francisco Opera. He has also performed a number of operas in concert and in

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August 2005 made his Mostly Mozart Festival debut in Mozart's Mass in C minor. A graduate of the Yale University School of Music, Mr. Carfizzi has won several awards, including a 2002 Richard Tucker Career Grant, the 2001 George London Award, and the 1999 Sara Tucker Study Grant from the Richard Tucker Foundation. He was the Connecticut District Winner in the Metropolitan Opera National Council Auditions in 1998 and Third Place Winner in the Mid-Atlantic Region in 1996.

Morris D. Robinson (Commendatore)



Making his Boston Symphony Orchestra debut this evening, bass Morris D. Robinson returned to the Metropolitan Opera this season as Sarastro in Julie Taymor's production of *The Magic Flute* and sang the role of the King in *Aida*. He made debuts during the season with Florida Grand Opera as Sparafucile in *Rigoletto* and at the Chicago Opera Theatre as Osmin in *The Abduction from the Seraglio*. A recent graduate of the Metropolitan Opera Lindemann Young Artist Development Program, Mr. Robinson made his Metropolitan Opera debut in 2002 in *Fidelio* and has since appeared there in *Aida*, *Nabucco*, *Tannhäuser*, *Les Troyens*, *The Magic Flute*, and *Salome*. Other opera engagements have included the King in *Aida* at the Opera Company of Philadelphia; Sparafucile, the Blind Ballad Singer in *Gloriana*, and Pluto in *Hippolytus and Aricia* at Opera Theatre of Saint Louis; the Commendatore in *Don Giovanni*, the Bonze in *Madama Butterfly*, and the King at Boston Lyric Opera; the Bonze at the Seattle Opera; Un Songe in *Dardanus* at Wolf Trap Opera, and Bartolo in *The Marriage of Figaro*, Simone in *Gianni Schicchi*, and Bluebeard in *Bluebeard's Castle* at the Boston University Opera Institute. Con cert performances this season include his debut with the Fort Worth Symphony in Verdi's Requiem. He recently made his debut at the Baltimore Symphony in Beethoven's Symphony No. 9. Other concert engagements have included Verdi's Requiem at the Aspen Music Festival, Beethoven's Symphony No. 9 with the National Symphony Orchestra at Wolf Trap, Shostakovich's Symphony No. 14 with the New England String Ensemble, Mozart's Requiem and Handel's *Messiah* with the New Choral Society of Central Westchester, and Haydn's *The Creation* with the Stamford Symphony Orchestra. He made his Carnegie Hall debut with the MET Chamber Ensemble in Stravinsky's *Renard*. In July 2005, Mr. Robinson became an exclusive recording artist with Decca, his first disc being due for release this year. A native of Atlanta, Mr. Robinson is a graduate of The Citadel and received his musical training from the Boston University Opera Institute.

To read about the **Tanglewood Festival Chorus**, and for a roster of chorus members, see pages 54-55.

2006 Tanglewood

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JAMES LEVINE conducting

ALL-MOZART PROGRAM
Celebrating the 250th Anniversary of Mozart's Birth

Serenade No. 9 in D, K.320, *Posthorn*

Adagio maestoso – Allegro con spirito
Menuetto: Allegretto
Concertante: Andante grazioso
Rondeau: Allegro ma non troppo
Andantino
Menuetto
Finale: Presto

CHARLES SCHLUETER, posthorn

INTERMISSION

Text and translation begin on page 50.

Requiem in D minor, K.626

Requiem	Lacrimosa
Kyrie	Domine Jesu
Dies irae	Hostias
Tuba mirum	Sanctus
Rex tremendae	Benedictus
Recordare	Agnus Dei
Confutatis	Lux aeterna

SOILE ISOKOSKI, soprano
SUSAN GRAHAM, mezzo-soprano
KENNETH TARVER, tenor
JOHN RELYEA, bass-baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

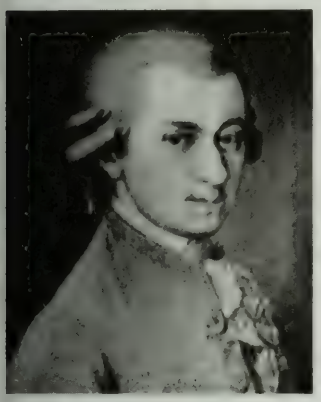
Soprano Hei-Kyung Hong has regretfully had to withdraw from this concert for family-related reasons. We are fortunate and grateful that soprano Soile Isokoski, who was already scheduled to sing the role of Donna Elvira in last night's concert performance of *Don Giovanni*, was available and willing also to sing in this afternoon's performance of Mozart's Requiem.

NOTES ON THE PROGRAM

Wolfgang Amadè Mozart (1756-1791)
Serenade No. 9 in D, K.320, *Posthorn*

First performance: Undocumented, but presumably soon after Mozart's completion of the *Posthorn* Serenade on August 3, 1779, at Salzburg. *First BSO performance*: February 1937, Richard Burgin cond. *First Tanglewood performance*: July 13, 1956, Pierre Luboschutz cond. (Andantino and Finale only, with the March, K.320a); July 6, 1963 (complete), Erich Leinsdorf cond. *Most recent Tanglewood performance*: July 21, 1985, Charles Dutoit cond.

On October 27, 1769, the thirteen-year-old Wolfgang Mozart was named honorary Konzertmeister to the court of Salzburg, where his father Leopold had been court composer since 1757. In March 1772, Wolfgang found himself with a newly appointed employer, the Archbishop Hieronymus von Colloredo, who was to prove increasingly unappreciative and tyrannical. Despite his continuing recognition as both pianist and composer, Mozart's attempts to secure a more fulfilling and lucrative position elsewhere came to nothing, and he remained bound to service at the Salzburg court until he was twenty-five. Two months after the triumph of his opera *Idomeneo* in Munich, Mozart arrived in Vienna in March 1781, summoned there by the Archbishop Colloredo on the occasion of the Emperor Joseph II's accession to the throne. The Archbishop's social and financial ill-treatment of Mozart, particularly distasteful so soon after the Munich premiere, brought matters to a head: Mozart resolved to make his own living in Vienna. He submitted his resignation on May 9, 1781, and received his humiliating release a month later.



During his period of employment at Salzburg, Mozart composed a sizable quantity of "entertainment music" for such occasions as dinner and garden parties, official court functions, weddings of the nobility, and even the celebrations that marked the close of the university term. He wrote this music for winds, for strings, and for full orchestra, for performance both indoors and out, a factor that would often determine the choice of instrumentation. The wide and inconsistently applied variety of names that Mozart and his contemporaries gave to these works has beleaguered scholars to this day. Put simply, "*divertimento*" is the term now generally understood to encompass most such music

This afternoon's Tanglewood Festival Chorus performance is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

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composed primarily for its entertainment value, with such overlapping categories as that of the "*serenade*" (the Italian-derived term for "night-time music," or "*Nachtmusik*" in German) often differing as to ensemble size, number of movements, and the circumstance for which the music was composed. "*Finalmusik*," for example, was a term that might simply denote the concluding piece at an outdoor concert; at Salzburg, it seems also to have had the occasional meaning of a piece written for the end of the university's summer semester and performed to honor a favorite professor. But, as in the case of several such works written by Mozart, the music would be designated a "serenade" simply because of its multi-movement structure, even though it was mentioned in correspondence or other contexts as "*Finalmusik*."

Generic borders could be obscured even further when the music of a "serenade" exhibited traits seemingly more suited to the "serious" genres, as when an orchestral serenade approached the genre of the concerto by featuring one or more solo instruments against the whole. (The *Haffner* Serenade, K.250 [248b], which Mozart composed in July 1776 for the wedding of the daughter of the burgomaster of Salzburg, has what is essentially a three-movement violin concerto embedded into its overall nine-movement structure.) The seven-movement *Posthorn* Serenade, completed August 3, 1779, as the last of the serenades that Mozart wrote for Salzburg, and which was commissioned as "*Finalmusik*" by the university, sets off solo flutes and oboes in its third and fourth movements. Mozart even had these two movements performed separately as a "*sinfonia concertante*" at a concert he gave in the Vienna Burgtheater on March 23, 1783.

The brilliant trumpet-and-drums panoply of the *Posthorn* Serenade's opening Allegro is prepared by a stately slow introduction, which returns, written out in slower-moving note values as part of the Allegro, to introduce the recapitulation; the so-called "Mannheim crescendos" of the Allegro reflect a recent visit by Mozart to that important musical center. This movement is offset by a courtly minuet with a "real" Trio for solo flute,





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solo bassoon, and strings. The third and fourth movements comprise the "*Concertante*" section discussed earlier; charm is the principal ingredient here, yet Mozart's music exhibits a grace a lesser composer would envy. Following this two-movement *Concertante* in G major, the D minor Andantino—the emotional center of this serenade—is altogether graver, with an almost operatic pathos to remind us that even in his "entertainment music," Mozart cannot suppress his depth of musical feeling. Trumpets and drums, silent since the third movement, are restored for the second minuet. The first of the two Trios calls, unusually, for solo piccolo, the second for the posthorn—a valveless, high-pitched horn used by mail coach guards to announce arrivals and departures—which gives this serenade its name. The inventively energetic finale makes some use in its development section of fugal textures—a bow, perhaps, to the academic occasion for which this "*Finalmusik*" was written.

—Marc Mandel

Wolfgang Amadè Mozart
Requiem in D minor, K.626

First performance: possibly December 14, 1793, monastery church of Wiener Neustadt (an earlier performance of a Requiem in January 1793 led by Baron Gottfried van Swieten in a benefit concert for Mozart's widow and two surviving children may have been this work). *First BSO performance*: April 1888, Wilhelm Gericke cond., Lilli Lehmann, Louise Meisslinger, Paul Kalisch, and Emil Fischer, soloists. *First Tanglewood performance*: August 9, 1947, Robert Shaw cond., Frances Yeend, Eunice Alberts, David Lloyd, and James Pease, soloists. *Most recent Tanglewood performance*: July 28, 2002, Hans Graf cond., Heidi Grant Murphy, Paula Rasmussen, John Mark Ainsley, and Jonathan Lemalu, soloists; Tanglewood Festival Chorus, John Oliver, cond.

Sometime early in the summer of 1791 Mozart received a mysterious visitor, a "gray messenger," who offered him 50 ducats as the first half of a commissioning fee for the composition of a Requiem. Mozart accepted because he badly needed the money, but



the oddity of the incident and his own depression and ill health conspired to make him unduly morbid. At times he took the "gray messenger" to be some sort of emissary of Death. Actually the messenger was an agent for one Count Walsegg-Stuppach, who demanded secrecy because he intended to perform the Requiem in memory of his wife and to pass it off as his own composition. Mozart composed the piece in three stages interrupted by other responsibilities. He started in the mid-summer period before going to Prague late in August to attend the premiere of *La clemenza di Tito*, which he had written at breakneck speed in eighteen days. Then, after returning to Vienna in mid-September and completing *The Magic Flute* on the 25th and the Clarinet Concerto the following day, he worked on the Requiem until mid-October, when his wife Constanze took the score away from him because she feared it would damage his now precarious health. Mozart began to be obsessed with the notion that he was writing the work in preparation for his own death.

A more lucid spell in November allowed him to work on the Requiem and even to make one final public appearance to direct the performance of his *Little Masonic Cantata*. He is supposed to have discussed his plans and sketches for the Requiem with his pupil Franz Xaver Süssmayr, who had recently assisted him in finishing *La clemenza di Tito* by composing all the recitatives. Shortly before his death, a quartet of friends gath-

ered to sing through some of the vocal parts of the unfinished Requiem, Mozart himself taking the alto line. By December 3 he felt well enough to talk of getting up, but the following day he took a serious turn for the worse. He died an hour after midnight, early on December 5, just eight weeks short of his thirty-sixth birthday.

Constanze's first concern was that the torso of the Requiem be brought to completion; she needed the remainder of the commissioning fee and feared that, if the work was not completed, she would have to return the portion already spent. At the time of his death Mozart had completed only the opening Introit in full score, with the complete orchestration, but he had substantially completed the Kyrie. He had, with one exception, completed the long Sequence (the *Dies irae*, etc.) and the Offertory. These drafts consisted of his normal full sketch: the completed choral part, the bass line, and a few essential indications for the remainder of the orchestration. Only the final section of the Sequence, the *Lacrimosa*, was still just a fragment; Mozart composed the vocal parts for the first eight measures and then broke off the manuscript entirely.

Constanze sought another composer who would be willing to finish the Requiem and pass the whole off as Mozart's for the purpose of fulfilling the commission. She first approached Joseph Eybler, who began work with devotion and insight. He first completed the orchestration of the finished passages of the *Dies irae* movements, entering the added instrumental parts directly into Mozart's manuscript. But when it came to composing from the point where Mozart dropped the work, he gave up. Constanze evidently asked several other composers to undertake the work but was forced to settle, in the end, on Süssmayr, who recopied the entire completed part of the manuscript (which already showed two different handwritings, and so would have been hard to pass off as Mozart's to Count Walsegg), wrote his own orchestration for the *Dies irae* movements, and completed the remainder, possibly on the basis of sketches left by Mozart. In any case, the remaining movements—Sanctus, Benedictus, Agnus Dei, Communio (*Lux aeterna*)—seem to be Süssmayr's work.

The Requiem is a work of somber and impressive beauty, darker in color, but rising to great heights of power and drama (as in the first two lines of the *Lacrimosa*, probably the last notes Mozart ever penned), and soaring with the ineffable grace that was his, but clearly filled, as well, with the commitment of immediate and urgent personal expression.

—Steven Ledbetter

MOZART Requiem in D minor, K.626

INTROITUS

Requiem

Requiem aeternam dona eis Domine: et lux perpetua luceat eis. Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem. Exaudi orationem meam: ad te omnis caro veniet.	Grant them eternal rest, O Lord: and let everlasting light shine on them. To thee, O God, praise is meet in Sion, and unto thee shall the vow be performed in Jerusalem. Hearken unto my prayer: unto thee shall all flesh come.

KYRIE

Kyrie eleison;	Lord, have mercy upon us;
Christe eleison;	Christ, have mercy upon us;
Kyrie eleison.	Lord, have mercy upon us.

SEQUENCE

Dies irae

Dies irae, dies illa
Solvet saeclum in favilla
Teste David cum Sibylla.

The day of wrath, that day shall dissolve the world in ashes, as witnesseth David and the Sibyl.

Quantus tremor est futurus
Quando judex est venturus
Cuncta stricte discussurus!

What trembling shall there be when the Judge shall come who shall thresh out all thoroughly!

Tuba mirum

Tuba, mirum spargens sonum
Per sepulchra regionum,
Coget omnes ante thronum.

The trumpet, scattering a wondrous sound through the tombs of all lands, shall drive all unto the Throne.

Mors stupebit et natura
Cum resurget creatura
Judicanti responsura.

Death and Nature shall be astounded when the creature shall rise again to answer to the Judge.

Liber scriptus proferetur
In quo totum continetur
Unde mundus judicetur.

A written book shall be brought forth in which shall be contained all for which the world shall be judged.

Judex ergo cum sedebit
Quidquid latet apparebit:
Nil inultum remanebit.

And therefore when the Judge shall sit, whatsoever is hidden shall be manifest; and naught shall remain unavenged.

Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?

What shall I say in my misery? Whom shall I ask to be my advocate, when scarcely the righteous may be without fear?

Rex tremendae

Rex tremendae majestatis
Qui salvandos salvas gratis;
Salva me, fons pietatis.

King of awful majesty, who freely savest the redeemed; save me, O fount of mercy.

Recordare

Recordare, Jesu pie,
Quod sum causa tuae viae
Ne me perdas illa die.

Remember, merciful Jesus, that I am the cause of thy journey, lest thou lose me in that day.

Quaerens me sedisti lassus;
Redemisti crucem passus.
Tantus labor non sit cassus.

Seeking me didst thou sit weary: thou didst redeem me, suffering the cross: let not such labor be frustrated.

Juste Judex ultionis
Donum fac remissionis
Ante diem rationis.

O just Judge of vengeance, give the gift of remission before the day of reckoning.

Ingemisco tanquam reus:
Culpa rubet vultus meus.
Supplicanti parce, Deus.

I groan as one guilty; my face blushes at my sin. Spare, O God, me, thy suppliant.

Qui Mariam absolvisti
Et latronem exaudisti,
Mihi quoque spem dedisti.

Thou who didst absolve Mary, and didst hear the thief's prayer, hast given hope to me also.

Please turn the page quietly.

Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.

My prayers are not worthy, but do thou, good Lord, show mercy, lest I burn in everlasting fire.

Inter oves locum praesta
Et ab haedis me sequestra,
Statuens in parte dextra.

Give me place among thy sheep and put me apart from the goats, setting me on the right hand.

Confutatis

Confutatis maledictis
Flammis acribus addictis,
Voca me cum benedictis.

When the damned are confounded and devoted to sharp flames, call thou me with the blessed.

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

I pray, kneeling in supplication, a heart contrite as ashes, take thou mine end into thy care.

Lacrimosa

Lacrimosa dies illa
Qua resurget ex favilla
Judicandus homo reus.

Lamentable is that day on which guilty man shall arise from the ashes to be judged.

Huic ergo parce, Deus,
Pie Jesu Domine:
Dona eis requiem. Amen.

Spare then this one, O God,
merciful Lord Jesus:
give them peace. Amen.

OFFERTORIUM

Domine Jesu

Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu; libera eas de ore leonis, ne absorbeat eas Tartarus, ne cadant in obscurum. Sed signifer sanctus Michael repraesentet eas in lucem sanctam: quam olim Abrahae promisisti et semini eius.

O Lord, Jesus Christ, King of glory, deliver the souls of all the departed faithful from the torments of hell and from the bottomless pit; deliver them from the mouth of the lion; lest Tartarus swallow them; lest they fall into the darkness. But let Saint Michael the standard bearer bring them forth into the holy light; which thou didst once promise unto Abraham and his seed.

Hostias

Hostias et preces tibi, Domine, laudis offerimus. Tu suscipe pro animabus illis quarum hodie memoriam facimus: quam olim Abrahae promisisti et semini eius.

To thee, O Lord, we render our offerings and prayers with praises. Do thou receive them for those souls which we commemorate today: which thou didst once promise unto Abraham and his seed.

SANCTUS

Sanctus, sanctus, sanctus, Domine Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.

Holy, holy, holy, Lord God of Sabaoth. Heaven and earth are full of thy glory. Hosanna in the highest.

BENEDICTUS

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

AGNUS DEI

Agnus Dei qui tollis peccata mundi; dona eis requiem. Agnus Dei qui tollis peccata mundi; dona eis requiem sempiternam.	Lamb of God, that takest away the sins of the world; give them rest. Lamb ofGod, that takest away the sins of the world: give them eternal rest.

COMMUNIO

Lux aeterna

Lux aeterna luceat eis, Domine, cum sanctis tuis, quia pius es.	Let everlasting light shine on them, O Lord, with thy saints for ever; for thou art merciful.
Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.	Grant to the departed eternal rest, O Lord: and let everlasting light shine on them.

GUEST ARTISTS

For a biography of **Soile Isokoski**, see page 37.
For a biography of **Susan Graham**, see page 23.

Kenneth Tarver



Making his Boston Symphony Orchestra debut in this afternoon's performance of Mozart's Requiem, tenor Kenneth Tarver is a graduate of Interlochen Arts Academy, Oberlin College Conservatory of Music, and Yale University School of Music. A Metropolitan Opera National Council Auditions winner and former member of the Metropolitan Opera Young Artist Program, he was also a member of the Staatstheater Stuttgart ensemble. He has sung principal roles for the Festival d'Art Lyrique d'Aix en Provence, the Edinburgh Festival, Staatsoper Berlin, Hamburgische Staatsoper, London Symphony Orchestra, the Royal Concertgebouw Orchestra of Amsterdam, the Milano Giuseppe Verdi Symphony Orchestra, Semperoper Dresden, the Gran Teatre del Liceu, the Royal Opera–Covent Garden, the Metropolitan Opera, Bayerische Staatsoper, Wiener Staatsoper, and Deutsche Oper Berlin. His repertoire encompasses the operatic roles of Mozart, Rossini, Donizetti, Verdi, and Berlioz as well as concert repertoire from Bach to Stravinsky. He has performed and recorded with Kent Nagano, Riccardo Chailly, Bernard Haitink, and Sir Colin Davis, most notably the double Grammy-winning discs of Berlioz's *Les Troyens*.

John Relyea



Winner of the 2003 Richard Tucker Award, John Relyea has established himself as one of today's finest bass-baritones. The current season has included his debut at the Vienna State Opera as Escamillo in *Carmen* and further appearances there as Figaro in *Le nozze di Figaro*. He returned to the Metropolitan Opera as Mozart's Figaro, Garibaldo in *Rodelinda*, and Raimondo in *Lucia di Lammermoor*, to the Royal Opera House, Covent Garden, as Banquo in *Macbeth*, and to San Francisco Opera as Figaro. Since his Metropolitan Opera debut as Alidoro in *La Cenerentola*, he has appeared there as Garibaldo, Figaro, Raimondo, Masetto in *Don Giovanni*, the Night Watchman in *Die Meistersinger*, the Voice of Neptune in *Idomeneo*, Don Basilio in *Il barbiere di Siviglia*, and Colline in *La bohème*. At San Francisco Opera, where he is an alumnus of the

Merola Opera Program and a former Adler Fellow, he has sung Colline, Raimondo, and Cadmus/Somnus in *Semele*. Other U.S. opera engagements have included Santa Fe Opera and Seattle Opera as the Four Villains in *Tales of Hoffmann*. In Europe he has appeared at the Royal Opera–Covent Garden, the Paris Opera, Munich State Opera; and in concert versions at the Edinburgh Festival of *Oedipe*, *Bluebeard's Castle*, and *Tristan und Isolde* (in the latter as King Marke). Concert appearances this season include the Berlin Philharmonic, the New York Philharmonic, and the Atlanta Symphony. Besides his many appearances with orchestras throughout America, he has also appeared with the Israel Philharmonic, London Symphony, the Monnaie Orchestra in Brussels, the Swedish Radio Symphony, Scottish Chamber Orchestra, the City of Birmingham Symphony Orchestra, and the Philharmonia Orchestra. Festival appearances have brought him to Tanglewood, the Salzburg Festival, the Edinburgh Festival, and the BBC Proms. He has been presented in recital at Weill Hall in New York City, the Wigmore Hall in London, the Edinburgh Festival, the University Musical Society in Ann Arbor, the Ravinia Festival, and the University of Chicago Presents series. Mr. Relyea made his BSO debut at Tanglewood in 1999 in Mozart's Great C minor Mass and his subscription series debut in January 2002. He was heard here earlier this summer in James Levine's season-opening performance of Beethoven's Ninth Symphony.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus celebrated its thirty-fifth anniversary in the summer of 2005. This summer at Tanglewood the chorus performs with BSO Music Director James Levine in Beethoven's Ninth Symphony, Schoenberg's *Gurrelieder*, Mozart's *Don Giovanni*, and Mozart's Requiem, all with the Boston Symphony Orchestra; in Strauss's *Elektra* with Maestro Levine and the Tanglewood Music Center Orchestra; and in Mahler's Symphony No. 2, *Resurrection*, with the BSO and Music Director Laureate Seiji Ozawa. The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the Boston Symphony Orchestra in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. It can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival

Stu Rosner



Chorus gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall and performed its debut program at Jordan Hall at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus celebrated its 35th anniversary last summer. In the following list, * denotes TFC membership of 25 years or more. All of the chorus members whose names appear in this list sing in Mozart's Requiem on Sunday afternoon this weekend. Those whose names are followed by # also sing in the concert performance of Mozart's *Don Giovanni* on Saturday night.

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Meredith Malone Armbrust
Myfanwy Callahan #
Jenifer Lynn Cameron
Catherine C. Cave
Saewon Lee Chun #
Ann M. Dwelley
Megan Errgong-Weider #
Maura E. Finn
Akiko Fujimoto
Bonnie Gleason #
Beth Grzegorzewski
Amanda Hammond-South
Carrie Kenney
Sarah Koonce
Mariko Matsumura #
Ruthie Miller
Renee Dawn Morris #
Kieran Murray #
Johanna Schlegel #
Joan P. Sherman *
Lisa Watkins

Mezzo-sopranos
Laura Barker
Maisy Bennett *
Martha A.R. Bewick
Lauren A. Boice #
Diane Droste #
Katherine Barrett Foley
Irene Gilbride *
Rachel Gottesdiener #
Erin Graham
Julie Hausmann #
Yuko Hori #
Gale Livingston #*
Kristen McEntee
Antonia R. Nedder
Roslyn Pedlar
Katherine Slater #
Michelle Vachon
Cindy Vredeveld #
Jennifer Walker
Marguerite Weidknecht
Ana Withiam

Tenors
James F. Barnswell #
John C. Barr #
Richard A. Bissell #
Daniel E. Brooks #
Stephen Chrzan #
Vincent DeSantis
J. Stephen Groff #*
Stanley Hudson
Timothy Jarrett #
James R. Kauffman
Wen-Hua Kuo
Lance Levine
Ronald Lloyd #
Michael Mulcunry
Dwight E. Porter #*
Peter Pulsifer #
David Raish
Thomas Simard
Arend Sluis #
Peter L. Smith #

Basses
Edward Batchelder #
Thomas Berryman
Matthew E. Crawford
Michel Epsztein #
Peter Fricke #
Eli T. Gerstenlauer #
Mark Gianino #
David Kilroy #
Wiiliam Koffel #
G.P. Paul Kowal
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Donald R. Peck #
Peter Rothstein #*
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Meryl Atlas, Assistant Chorus Manager
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To support these new approaches, the Trustees of the Boston Symphony Orchestra have established The Artistic Initiative, an effort to raise new endowment funds to create a revenue stream that will support these activities for years to come. More immediately, the Initiative also seeks directed grants to provide immediate revenue for artistic expenses while endowment funds are being raised.



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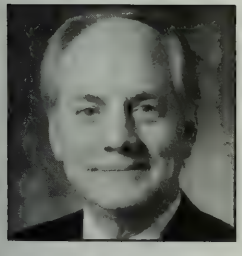
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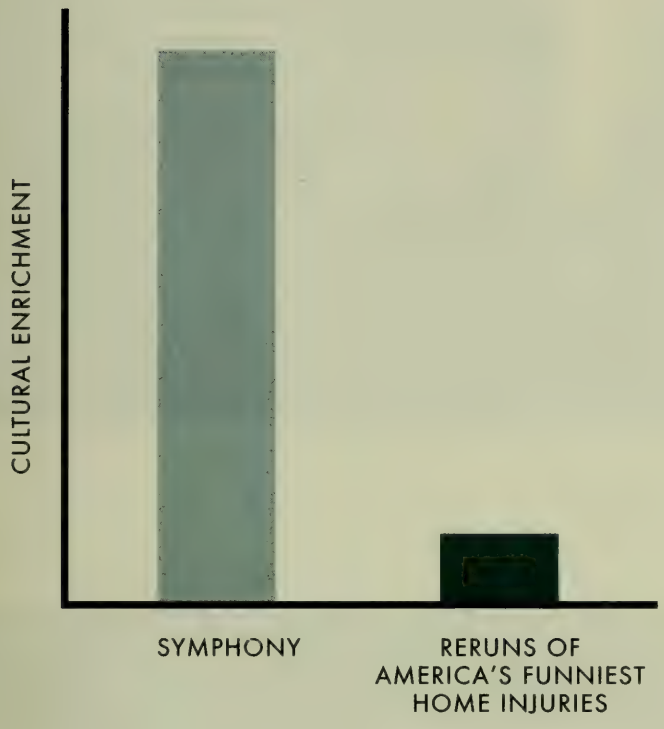
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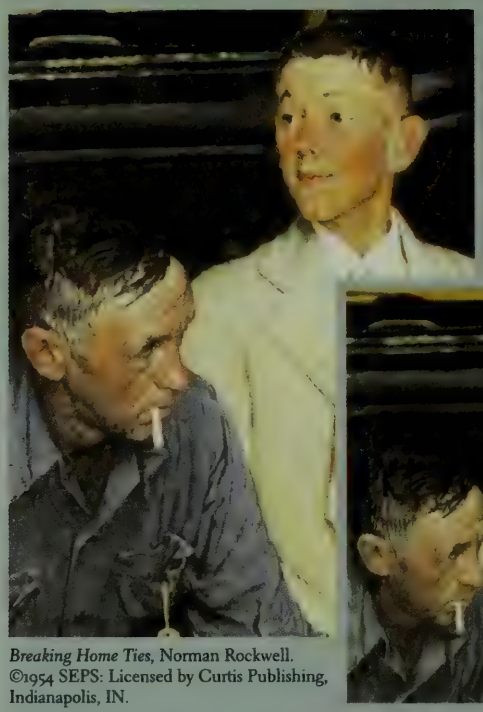
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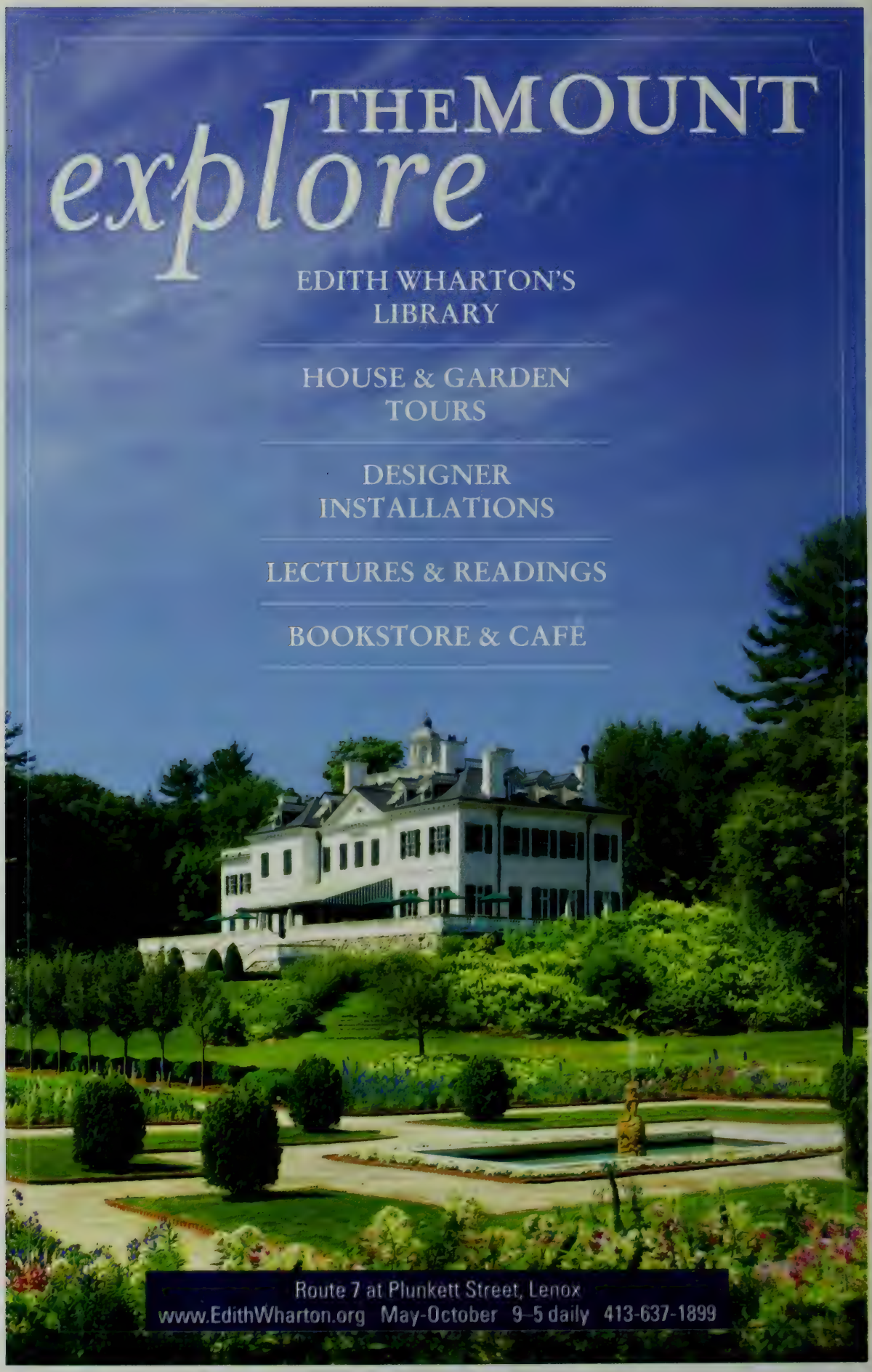
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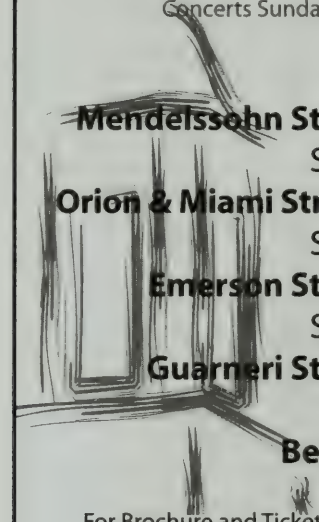
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Tuesday, July 4, at 7

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Thursday, July 6, at 8:30

GARRICK OHLSSON, piano

BEETHOVEN Complete Piano Sonatas 3

Friday, July 7, at 6 (Prelude)

MEMBERS OF THE BSO
RIKUYA TERASHIMA, piano

Friday, July 7, at 8:30

BSO—JAMES LEVINE, conductor
SONDRA RADVANOVSKY, WENDY WHITE, CLIFTON FORBIS, and JOHN RELYEA, vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG Chamber Symphony No. 1
BEETHOVEN Symphony No. 9

Saturday, July 8, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 9

Saturday, July 8, at 8:30

BSO—BERNARD HAITINK, conductor
EMANUEL AX, piano

RAVEL *Alborada del gracioso*
MOZART Piano Concerto No. 22 in E-flat, K.482
DEBUSSY *Prelude to The Afternoon of a Faun*
ROUSSEL Symphony No. 3

Sunday, July 9, at 2:30

BSO—BERNARD HAITINK, conductor
JOSHUA BELL, violin

SIBELIUS Violin Concerto
MAHLER Symphony No. 1

Sunday, July 9, at 8:30

GARRICK OHLSSON, piano

BEETHOVEN Complete Piano Sonatas 4

Tuesday, July 11, at 8:30

YEFIM BRONFMAN, piano
GIL SHAHAM, violin
TRULS MØRK, cello

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Piano Trios in B-flat and E-flat

Wednesday, July 12, at 8:30

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Thursday, July 13, at 8:30

GARRICK OHLSSON, piano

BEETHOVEN Complete Piano Sonatas 5

Friday, July 14, at 6 (Prelude)

MEMBERS OF THE BSO

Friday, July 14, at 8:30

BSO—JAMES LEVINE, conductor
CHRISTINE BREWER, WALTRAUD MEIER, JOHAN BOTHA, MATTHEW POLENZANI, EIKE WILM SCHULTE, and WALDEMAR KMENTT, vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG *Gurrelieder*

Saturday, July 15, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 16

Saturday, July 15, at 8:30
The Leonard Bernstein Memorial Concert

TANGLEWOOD MUSIC CENTER ORCHESTRA
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TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

STRAUSS *Elektra* (concert performance)

Sunday, July 16, at 2:30

BSO—SIR ANDREW DAVIS, conductor
JEAN-YVES THIBAUDET, piano

KODÁLY *Dances of Galánta*
LISZT Piano Concerto No. 2
DVOŘÁK Symphony No. 6

Sunday, July 16, at 8:30

GARRICK OHLSSON, piano

BEETHOVEN Complete Piano Sonatas 6

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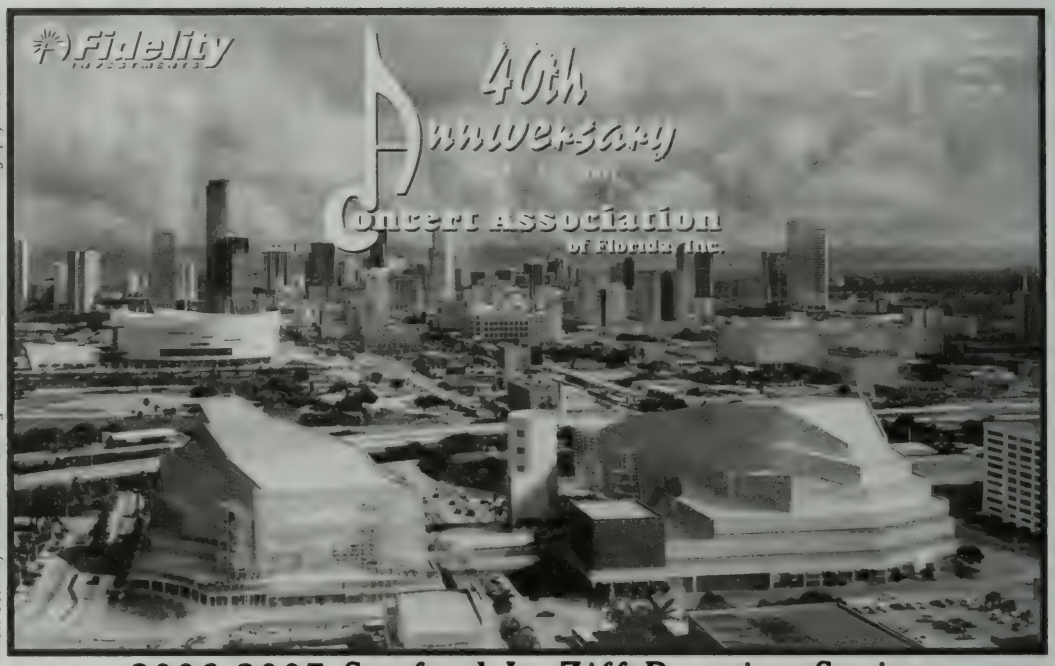


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V Tuesday, February 13, 2007 at 8 PM
CHICAGO SYMPHONY ORCHESTRA
David Zinman, Conductor • Gil Shaham, Violin

VI Friday, February 16, 2007 at 8 PM
ACADEMY OF ST. MARTIN IN THE FIELDS
Sir Neville Marriner, Conductor
Jonathan Biss, Piano

VII Monday, February 26, 2007 at 8 PM
ATLANTA SYMPHONY ORCHESTRA
Robert Spano, Conductor • Emanuel Ax, Piano

VIII Monday, March 12, 2007 at 8 PM
ITZHAK PERLMAN, Violin
Rohan De Silva, Piano

IX Saturday, April 7, 2007 at 8 PM
NATIONAL PHILHARMONIC OF RUSSIA
Vladimir Spivakov, Conductor
Olga Kern, Piano

X Monday, May 7, 2007 at 8 PM
EVGENY KISSIN, Piano

Thursday, February 22, 2007 at 8 PM
Special Dance Event
SAVION GLOVER
with orchestra

Friday, March 23, 2007 at 8 PM
Special Gala Event
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ANGELA GHEORGHIU, Soprano
with Festival Symphony Orchestra
Eugene Kohn, Conductor

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Tuesday, July 18, at 8:30

GARRICK OHLSSON, piano

BEETHOVEN Complete Piano Sonatas 7

Wednesday, July 19, at 8:30

EMERSON STRING QUARTET

ALL-SHOSTAKOVICH PROGRAM
String Quartets Nos. 13, 14, and 15

Thursday, July 20, at 8:30

GARRICK OHLSSON, piano

BEETHOVEN Complete Piano Sonatas 8

Friday, July 21, at 6 (Prelude)

MEMBERS OF THE BSO
CHARLES ROSEN, piano

Friday, July 21, at 8:30

BSO—JAMES LEVINE, conductor
SUSAN GRAHAM, mezzo-soprano
RICHARD GOODE, piano

ALL-MOZART PROGRAM
"Ch'io mi scordi di te…Non temer, amato bene," K.505, Concert aria with piano obbligato
Piano Concerto No. 27 in B-flat, K.595
Symphony No. 41, *Jupiter*

Saturday, July 22, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 23

Saturday, July 22, at 8:30

BSO—JAMES LEVINE, conductor
MARIUSZ KWIECIEN, FERRUCCIO FURLANETTO, BARBARA FRITTOLI, SOILE ISOKOSKI, HEIDI GRANT MURPHY, MATTHEW POLENZANI, PATRICK CARFIZZI, and MORRIS ROBINSON, vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MOZART *Don Giovanni* (concert performance)

Sunday, July 23, at 2:30

BSO—JAMES LEVINE, conductor
SOILE ISOKOSKI, SUSAN GRAHAM, KENNETH TARVER, and JOHN RELYEA, vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ALL-MOZART PROGRAM
Serenade No. 9 in D, K.320, *Posthorn*
Requiem

Programs and artists subject to change.

Tuesday, July 25, at 8:30
TANGLEWOOD ON PARADE
(Grounds open at 2 p.m.; fireworks follow concert)
BOSTON SYMPHONY, BOSTON POPS, and TANGLEWOOD MUSIC CENTER ORCHESTRAS
JAMES LEVINE, KEITH LOCKHART, JOHN WILLIAMS, and STEFAN ASBURY, conductors

Thursday, July 27, at 8 and
Friday, July 28, at 2:30

TMC VOCAL FELLOWS, ORCHESTRA, and CONDUCTING FELLOWS
JAMES LEVINE, conductor (Carter)
DOUG FITCH, director and designer

HINDEMITH *There and Back*
STRAVINSKY *Mavra*
CARTER *What Next?* (American stage premiere)
Fully-staged productions, sung in English

Friday, July 28, at 6 (Prelude)

MEMBERS OF THE BSO

Friday, July 28, at 8:30

BSO—LUDOVIC MORLOT, conductor
ANDRÉ WATTS, piano

BERLIOZ *Le Corsaire* Overture
BEETHOVEN Piano Concerto No. 3
PERLE *Transcendental Modulations*
RAVEL *La Valse*

Saturday, July 29, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 30

Saturday, July 29, at 8:30

BSO—HANS GRAF, conductor
GIL SHAHAM, violin

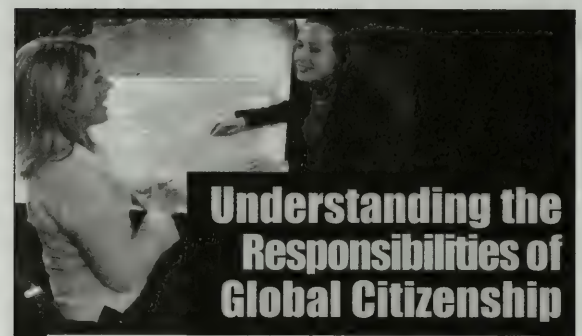
BEETHOVEN Violin Concerto
STRAVINSKY *The Firebird* (complete)

Sunday, July 30, at 2:30
The Serge and Olga Koussevitzky Memorial Concert

BSO—HANS GRAF, conductor
MIDORI, violin

MENDELSSOHN Symphony No. 4, *Italian*
BRUCH Violin Concerto No. 1
STRAUSS *Till Eulenspiegel's Merry Pranks*

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2006 TANGLEWOOD MUSIC CENTER PERFORMANCE SCHEDULE

Unless otherwise noted, all events take place in the Florence Gould Auditorium of Seiji Ozawa Hall. Other venues are the Shed, Chamber Music Hall (CMH), and Theatre (TH).

♪ indicates free admission to ticket holders for that afternoon's 2:30 p.m. concert or that evening's 8:30 p.m. concert.
* indicates that tickets are available through the Tanglewood Box Office or SymphonyCharge.

Friday, June 23, at 8:30 p.m.
Chamber Music Concert

Saturday, June 24, at 10 a.m., 1 p.m., and 4 p.m.
String Quartet Marathon: Three 2-hour performances

Sunday, June 25, at 10 a.m.
Chamber Music Concert

Sunday, June 25, at 2:30 p.m.
Chamber Music Concert

Tuesday, June 27, at 8:30 p.m.
Vocal Recital

Sunday, July 2, at 10 a.m.
Chamber Music Concert

Monday, July 3, at 2:30 p.m.
Opening Exercises
(free admission; open to the public)

Monday, July 3, at 8:30 p.m. *
The Phyllis and Lee Coffey Memorial Concert
TMC ORCHESTRA
BERNARD HAITINK, TOMASZ GOLKA (TMC Fellow), and EVA OLLIKAINEN (TMC Fellow), conductors
MOZART Symphony No. 35, *Haffner*
STRAUSS *Death and Transfiguration*
SHOSTAKOVICH Symphony No. 10

Wednesday, July 5, at 8:30 p.m. (CMH)
Music for solo instruments by TMC Composition Fellows

Saturday, July 8, at 6 p.m. ♪
Prelude Concert

Sunday, July 9, at 10 a.m.
Chamber Music Concert

Wednesday, July 12, at 8:30 p.m. (Shed) *
BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor
with TMC VOCAL FELLOWS
"Bernstein on Broadway"

Saturday, July 15, at 6 p.m. ♪
Prelude Concert–Vocal Recital

Saturday, July 15, 8:30pm (Shed) *
The Leonard Bernstein Memorial Concert
To benefit the Tanglewood Music Center
Supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean.
TMC ORCHESTRA
JAMES LEVINE, conductor
VOCAL SOLOISTS
STRAUSS *Elektra*

Sunday, July 16, at 10 a.m.
Chamber Music Concert
TMC CONDUCTORS SHOWCASE
Music of WAGNER, CARTER, SCHOENBERG, and BRAHMS

Saturday, July 22, at 6 p.m. ♪
Prelude Concert

Sunday, July 23, at 10 a.m.
Chamber Music Concert

Tuesday, July 25, at 2 p.m. *
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon events: TMC Vocal Recital at 2:30 p.m.; TMC Chamber Music at 5 p.m. (STRAVINSKY *L'Histoire du soldat* with narrators JOHN HARBISON, MILTON BABBITT, and ELLIOTT CARTER)
TMC Brass Fanfares at 8 p.m. (Shed)
Gala concert at 8:30 p.m. (Shed):
TMC ORCHESTRA, BSO, and BOSTON POPS ORCHESTRA
JAMES LEVINE, JOHN WILLIAMS, KEITH LOCKHART, and STEFAN ASBURY, conductors
Program to include
GERSHWIN *Cuban Overture*
BERNSTEIN Suite from *On the Waterfront*
ELLINGTON *Harlem*
TCHAIKOVSKY *1812 Overture*

Thursday, July 27 – Monday, July 31
2006 FESTIVAL OF CONTEMPORARY MUSIC
Stefan Asbury, director
John Harbison, festival advisor
To include the American stage premiere of Elliott Carter's opera *What Next* ♪
Made possible by the generous support of Dr. Raymond and Hannah H. Schneider, with additional support through grants from The Aaron Copland Fund for Music, the Fromm Music Foundation, The Geoffrey Hughes Foundation, The Helen F. Whitaker Fund, and Patricia Plum Wylde
Detailed program information available at the Main Gate

Saturday, August 5, at 6 p.m. ♪
Prelude Concert

Sunday, August 6, at 10 a.m.
Chamber Music Concert

Sunday, August 6, at 6 p.m. ♪
Prelude Concert

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Sunday, August 6, at 8:30 p.m. *
The Margaret Lee Crofts Concert
TMC ORCHESTRA
STEFAN ASBURY, conductor
DAWN UPSHAW, soprano
DVOŘÁK *Carnival* Overture
FAURÉ *Pelléas et Mélisande* Suite
BABBITT *From the Psalter*
SIBELIUS *Luonnotar*
RAVEL *Daphnis and Chloé*, Suite No. 2

Tuesday, August 8, at 8:30 p.m.
Vocal Recital

Wednesday, August 9, at 8:30 p.m.
NEW FROMM PLAYERS & TMC FELLOWS
TINA PACKER and SHAKESPEARE & COMPANY actors
Music for the theatre by TMC Composition Fellows

Thursday, August 10, at 8:30 p.m.
Vocal Recital

Saturday, August 12, 2:30 p.m. (TH)
Chamber Music Concert

Saturday, August 12, 6 p.m. ♪
Prelude Concert

Sunday, August 13, at 10 a.m.
Chamber Music Concert

Monday, August 14, at 6 p.m. ♪
Prelude Concert

Monday, August 14, at 8:30pm *
The Daniel and Shirlee Cohen Freed Concert
TMC ORCHESTRA
HERBERT BLOMSTEDT and
TMC CONDUCTING FELLOWS conducting
BEETHOVEN Symphony No. 4
LIDHOLM *Kontakion*, Hymn for Orchestra
HINDEMITH *Mathis der Maler*

Except for concerts requiring a Tanglewood Box Office ticket (indicated by an asterisk * or music note ♪), tickets for TMC events are only available one hour before concert time.

TMC Orchestra concerts are cash/charge; all other TMC concerts are cash only.

TMC Orchestra Hall tickets	**$26**
TMC Orchestra Lawn tickets	**$11**
Other TMC concerts	**$11**

General Public and Tanglewood Donors up to $150: For TMC concerts, tickets are available one hour prior to concert start time at the Ozawa Hall Box Office only (except July 27 and July 28). *Please note that availability for seats inside Ozawa Hall is limited and concerts may sell out.*

Friends of Tanglewood $150+: Order your tickets for TMC Orchestra concerts (July 3; August 6 & 14) in advance by calling SymphonyCharge at 888-266-1200 or (617) 266-1200. For other TMC concerts, present your Friends of Tanglewood membership card at the Ozawa Hall Gate for admittance up to one hour prior to concert start time. Additional tickets and tickets for non-Friends: **$11. For information on becoming a Friend of Tanglewood, call (413) 637-5261, or visit www.bso.org**

Back this season!
Festival of Contemporary Music Pass **$50**
Purchase a pass to the 2006 FCM, valid for five TMC performances on July 29, 30, and 31, as well as the ability to purchase a discounted $30 ticket for the Operas in the Theatre on July 27 and 28. (To obtain the opera ticket, based on availability, please go to the Box Office and show the FCM pass.)

Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at www.bso.org. All programs are subject to change.



2006 BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

Concert Schedule (all events in Seiji Ozawa Hall unless otherwise noted)

ORCHESTRA PROGRAMS: **Saturday, July 15, 2:30 p.m.** Federico Cortese conducts music of Verdi, Britten, and Brahms; **Saturday, July 29, 2:30 p.m.–40th Anniversary Gala Concert.** James Gaffigan and Ann Howard Jones conduct Poulenc, Strauss, Rossini, Dvořák, and a new work by Nico Muhly; **Saturday, August 12, 2:30 p.m.** David Hoose conducts Bach/Elgar and Shostakovich.

WIND ENSEMBLE PROGRAMS: **Friday, July 12, 8:30 p.m.** David Martins conducts Bernstein, Camphouse, Alfred Reed, Hindemith, Whitacre, and H. Owen Reed; **Friday, July 28, 8:30 p.m.** H. Robert Reynolds conducts Shostakovich, Wagner, Hindemith, Warren Benson, John Mackey, and a new work by TMC Fellow Tim Andres.

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6:00 p.m.: **Tuesday, July 18; Wednesday, July 19; Thursday, July 20; Tuesday, August 8; Wednesday, August 9; Thursday, August 10.**

Tickets available one hour before concert time. Admission is $11 for orchestra concerts, free to all other BUTI concerts. For more information, call (413) 637-1430.

In the Berkshires, Nature Sets The

Berkshire Cultural Calendar
July 1 – 31, 2006

"Animagic" Museum of Animation, Special Effects and Art
Lee, 413-841-6679
www.mambor.com/animagic
Make your own Animation movie in 2 hr workshop. Guided tours. Every day by reservation.

Becket Arts Center of The Hilltowns
Becket, 413-623-6635
www.becketartscenter.org
Free lectures, exhibits, art, yoga, craft and children arts workshops, studio/garden tour.

Berkshire Botanical Garden
Stockbridge, 413-298-3926
www.berkshirebotanical.org
Beautiful display gardens open daily 10-5. Flower Show 8/5-6, Fete des Fleurs 8/19.

Berkshire Choral Festival
Sheffield, 413-229-1999
www.choralfest.org
Choral masterpieces-225 voices, Springfield Symphony. July 15, 22, 29. Concerts at 8pm.

Berkshire Museum
Pittsfield, 413-443-7171
www.berkshiremuseum.org
Baseball thru October 29, celebrates Red Sox/Yankee rivalry with memorabilia & photographs.

Berkshire Opera Company
Pittsfield, 413-442-9955
www.berkshireopera.org
Hansel and Gretel by Humperdinck, July 24-31 at the Mahaiwe Performing Arts Center.

Berkshire South Regional Community Center
Great Barrington, 413-528-2810
www.berkshiresouth.org
92nd Street Y Lecture Good Food & Great Writing 7/13, 8:00-9:30pm.

Berkshire Theatre Festival
Stockbridge, 413-298-5576
www.berkshiretheatre.org
Tina Howe's *Coastal Disturbances* featuring Law & Order's Annie Parisse, July 11-29.

The Bidwell House Museum
Monterey, 413-528-6888
www.bidwellhousemuseum.org
June 24 Andrea Cukler – artist reception 1:30; June 25

Frelinghuysen Morris House & Studio
Lenox, 413-637-0166
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Art Deco house and artwork. Hourly guided tours Thurs-Sun 10am to 3pm. Next to Tanglewood.

Hancock Shaker Village
Pittsfield, 413-443-0188
www.hancockshakervillage.org
Masterworks Art & Design Fair-Traditional & contemporary crafts fair 7/8 & 7/9 9:30-5:00.

Jacob's Pillow Dance Festival
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Great Barrington, 413-528-0100
www.mahaiwe.org
42nd St. screening June 30, Regina Carter July 8, Sekou Sundiata Graham Haynes July 15 & 16.

MASS MoCA
North Adams, 413-MOCA-111
www.massmoca.org
Galleries open daily 10-6. Rosenbach Company July 8, Bang on a Can Festival July 13-29.

Music & More
New Marlboro, 413-229-2785
www.newmarlborough.org
Group Art Show: GLOBAL WARNING July 21 – August 20, weekends, New Marlboro Meeting House.

Norman Rockwell Museum
Stockbridge, 413-298-4100
www.nrm.org
A Rockwell Rediscovered & Frederic Remington and the *American Civil War: A Ghost Story* – 10/29.

North Adams Museum of History & Science
North Adams, 413-664-4700
www.geocities.com/northadamshistory
IRON HORSE talk on railroad's role in NA, Sunday June 25, 2pm, Bldg. 4, Heritage State Park. Free.

Pleasant Valley Wildlife Sanctuary
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Sheffield Historical Society
Sheffield, 413-229-2694
www.sheffieldhistory.org
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Ventfort Hall Mansion & Gilded Age Museum
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www.gildedage.org
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Williams College Museum of Art
Williamstown, 413-597-2429
www.wcma.org
Seven Sisters: New Work by contemporary artist Jacqueline Humphries on view now.

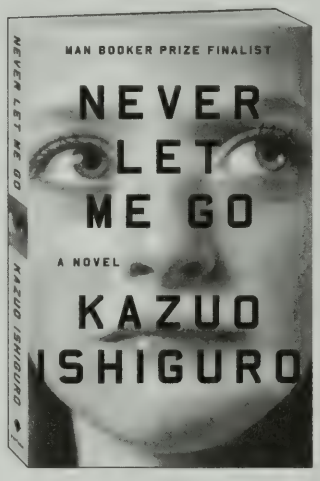
Williamstown Theatre Festival
Williamstown, 413-597-3400
www.wtfestival.org
Anything Goes, Sweet Bird of Youth, the premier of *Lucy & The Conquest* & *Cabaret* in July.

While you're in the Berkshires, be sure to come see the Berkshire Visitors Bureau's "Discover the Berkshires" Visitor Centers in Adams and Pittsfield. Enjoy displays, multimedia presentations and grab the latest information on Berkshire attractions.

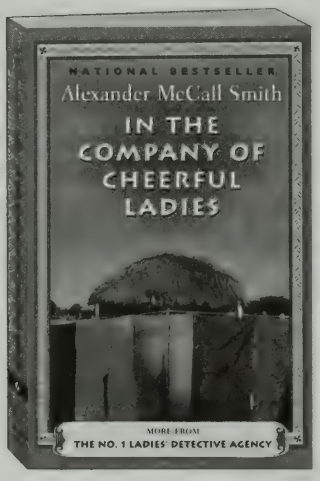
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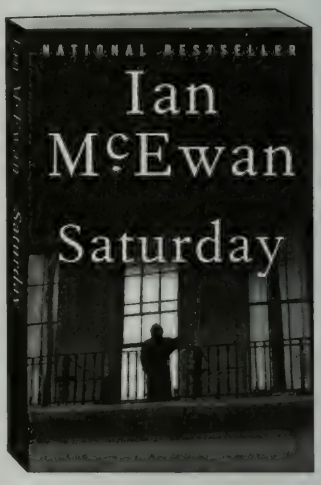
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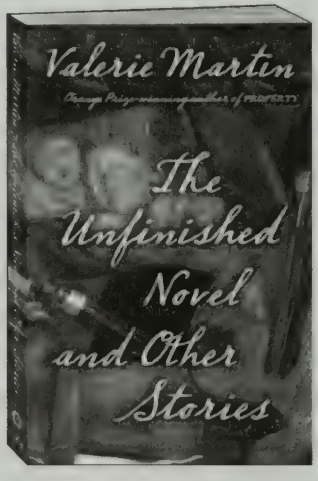
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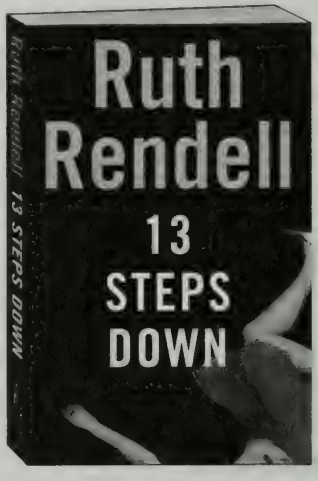
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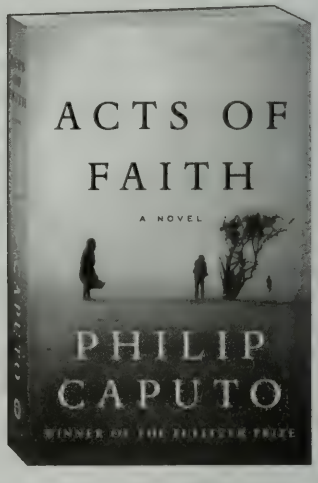
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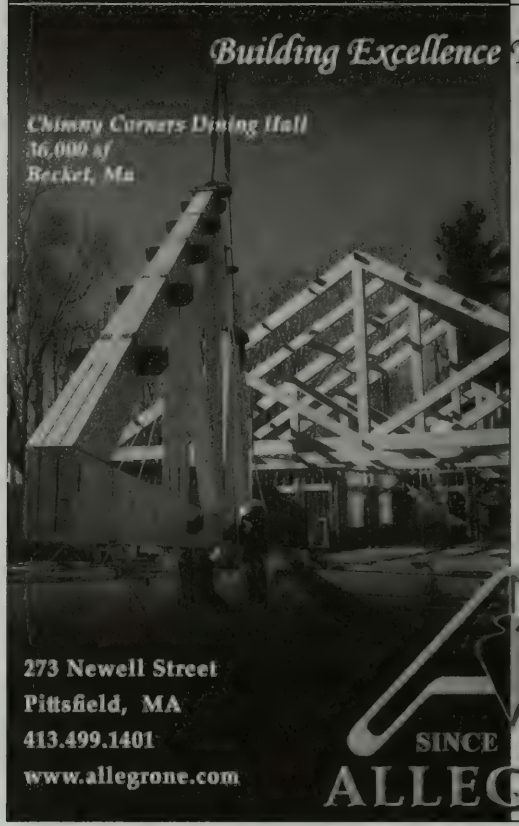
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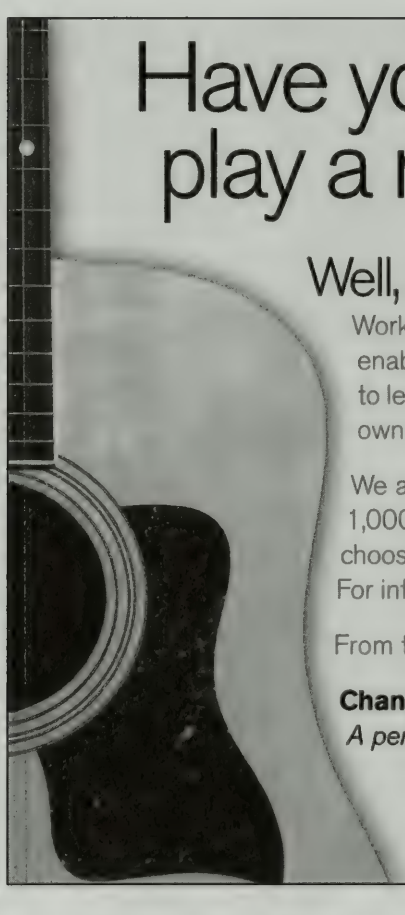
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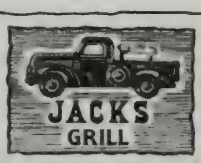
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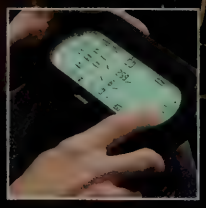
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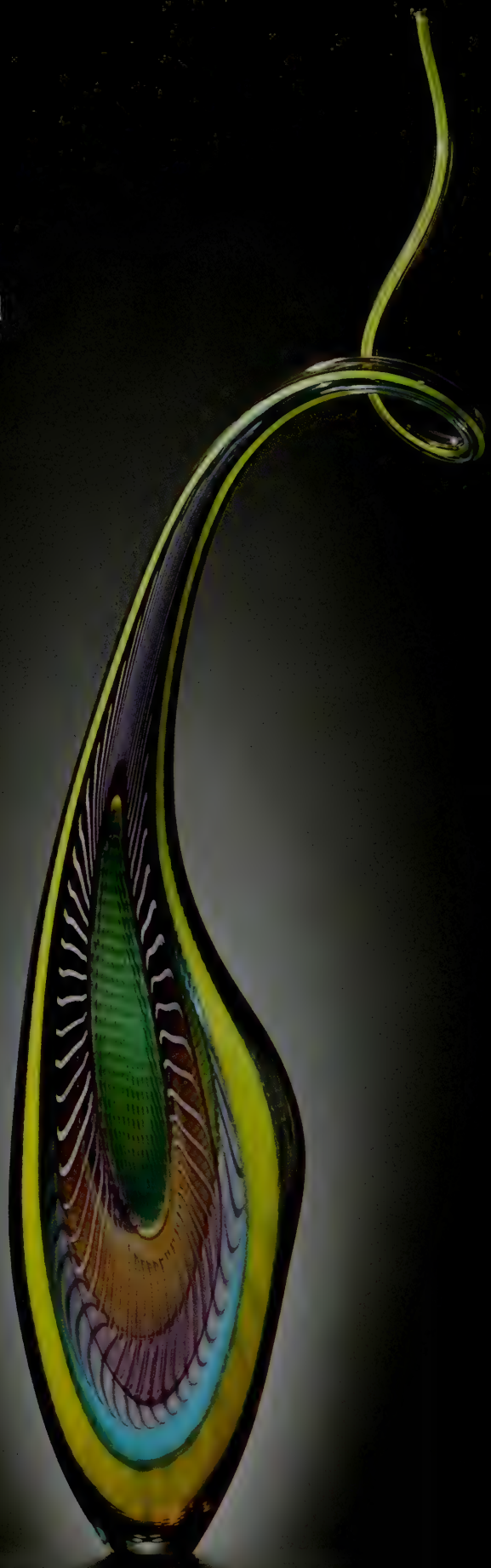
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TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed,...which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present



BSO Archives

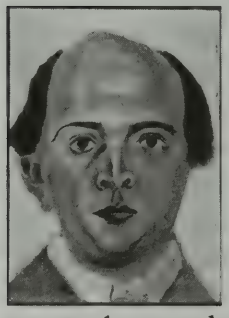
After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

Two "Special Focus" Exhibits at the Tanglewood Visitor Center



"Schoenberg on Display": In conjunction with the BSO's two-season Beethoven/Schoenberg project, the Arnold Schoenberg Center in Austria has graciously lent the BSO a selection of dramatic photographs of Arnold Schoenberg (1874-1951). The displayed photographs—including Schoenberg's "Blue Self-Portrait" of 1910 (shown here)—represent a small portion of a much larger traveling exhibition that was curated by the composer's son and daughter, Lawrence A. Schoenberg and Nuria Schoenberg Nono, and was displayed at Symphony Hall during the 2005-06 season. The Schoenberg Center images are supplemented with materials from the BSO Archives that document BSO performances of works by Schoenberg.

* * * * *

Mozart's "Idomeneo": In recognition of the 250th anniversary of Mozart's birth, a small exhibit of photographs, programs, and other memorabilia from the BSO Archives documents the American premiere performance of Mozart's early opera *Idomeneo* given by the Opera Department of the Berkshire Music Center (now the Tanglewood Music Center) on August 4, 1947, under the direction of Boris Goldovsky. Pictured here in a photo by Howard S. Babbitt, Jr., are Berkshire Music Center students Dorothy Dawson as Idomeneo's son Idamante, Nancy Trickey as the Trojan princess Ilia, and Joseph Laderoute as Idomeneo, the king of Crete, in a scene from the opera's final act.



Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. "So long as art and culture exist there is hope for humanity." Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. Ellen Highstein was appointed Director of the Tanglewood Music Center in 1997.

The 150 young performers and composers in the TMC's Fellowship Program—advanced musicians who generally have completed all or most of their formal training—participate in an intensive program including chamber and orchestral music, opera, and art song, with a strong emphasis on music of the twentieth and twenty-first centuries. All participants receive full fellowships that underwrite tuition, room, and board. TMC Orchestra highlights this summer include a concert performance in the Koussevitzky Music Shed of Strauss's *Elektra* conducted by James Levine with a guest cast of internationally renowned singers, and three TMCO concerts in Seiji Ozawa Hall led by Bernard Haitink (the orchestra's opening concert), Stefan Asbury (with guest artist Dawn Upshaw), and Herbert Blomstedt (making his first appearance with the TMCO in the season's final concert). All TMCO concerts in Ozawa

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Saturday: 9am to 4pm
5:30pm to closing of the grounds
Sunday: noon to 6pm

HIGHWOOD GATE:
Closed during performances
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
5:30pm to closing of the grounds
Sunday: noon to 6pm
Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission

Hall also feature performances to be led by the 2006 TMC Conducting Fellows. The 2006 Festival of Contemporary Music—a five-day celebration of the music of our time—will be directed by Stefan Asbury. This year's Festival opens with a triple bill of opera, including the U.S. stage premiere of Elliott Carter's one-act comic opera *What Next?* conducted by James Levine, along with Hindemith's *Hin und Zurück* (*There and Back*; this was featured in the TMC's opening session in 1940 with Hindemith at the piano) and Stravinsky's *Mavra*. Following four chamber concerts including classic works and premieres, the Festival will close with Mark-Anthony Turnage's *Blood on the Floor*, a landmark work for chamber orchestra and jazz quartet. 2006 also sees a second collaboration between the TMC Vocal Program and Keith Lockhart and the Boston Pops Orchestra, this year performing works by Leonard Bernstein in the Shed on July 12. Besides music of Bernstein and contemporary opera, TMC singers also participate in the TMC's ongoing chamber music programs in Ozawa Hall (Sunday mornings at 10 a.m. and on Saturdays at 6 p.m. prior to BSO concerts). Other projects this summer include the intensive string quartet seminar that regularly opens the TMC season, and two new Composition Program projects: one exploring the possibilities of music written for unusual solo instruments (with performances on July 5); the other, in collaboration with Shakespeare & Company, on writing incidental music for the theater (with actors including Tina Packer, that company's director, on stage with TMC musicians in Ozawa Hall on August 9).

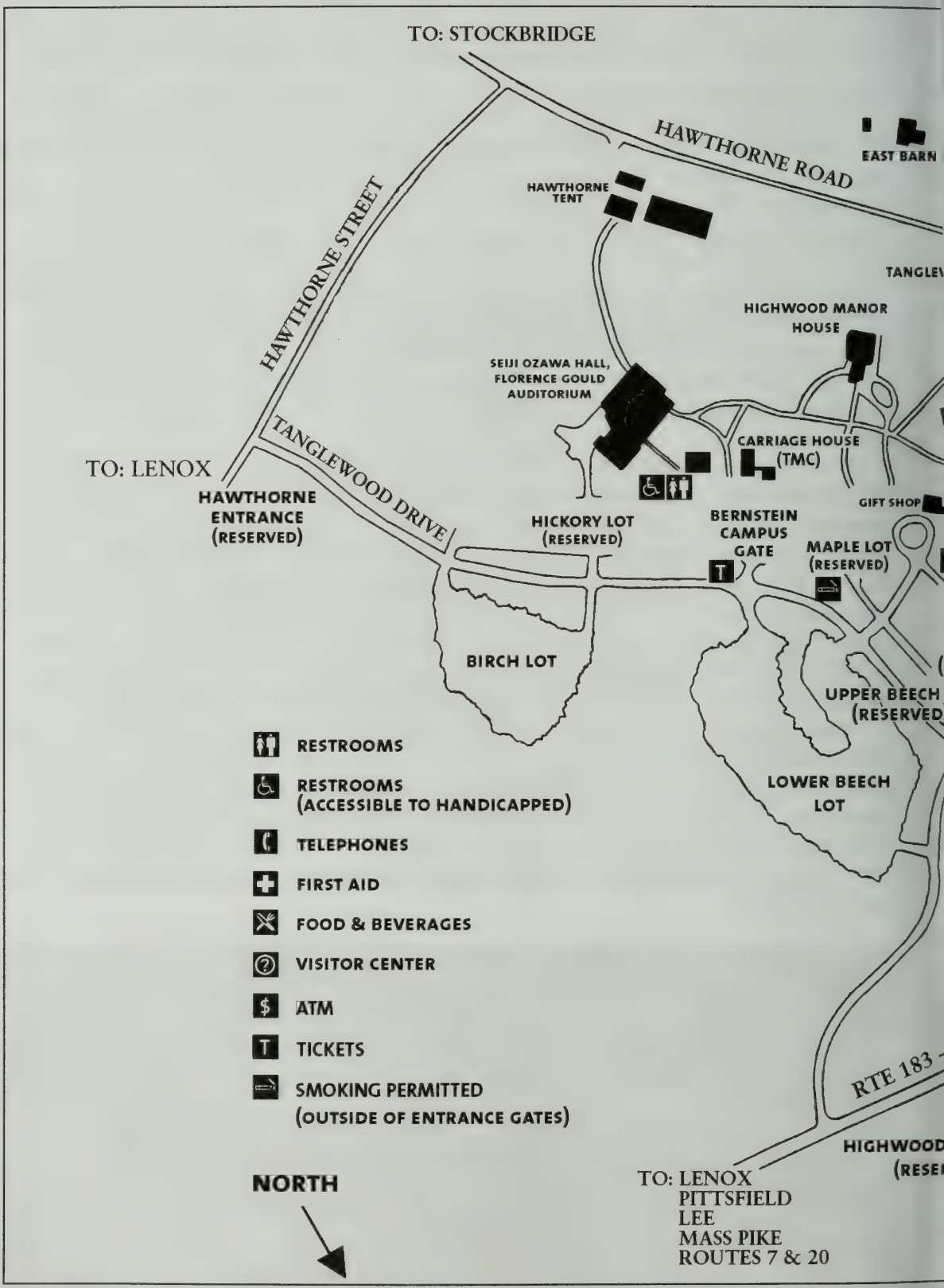
It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Seiji Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, Stephanie Blythe, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

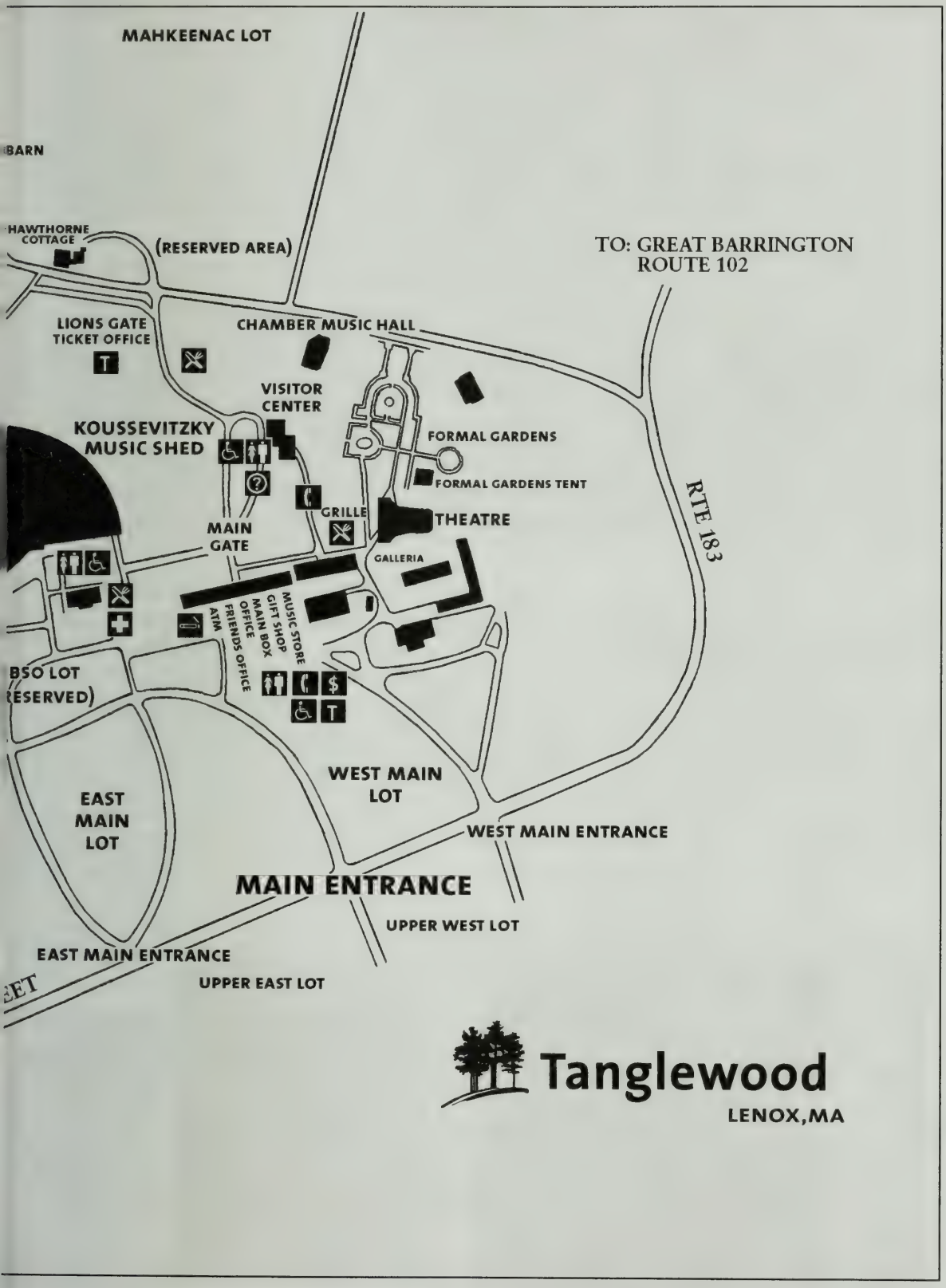
Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Walter H. Scott



BSO Music Director James Levine, who works with the TMC Fellows in classes on orchestral repertoire, Lieder, and opera, shown here with TMC Vocal Fellows in a July 2005 session devoted to Mozart's "Don Giovanni"


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NORTH
TO: LENOX
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MAHKEENAC LOT
BARN
HAWTHORNE COTTAGE
(RESERVED AREA)
TO: GREAT BARRINGTON
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LIONS GATE TICKET OFFICE
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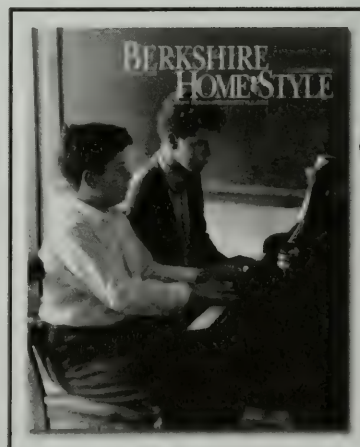
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from our
August 2005
Cover

online at
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Latecomers will be seated at the first convenient pause in the program.
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Please do not bring food or beverages into the Music Shed or Ozawa Hall.

PLEASE NOTE THAT THE USE OF AUDIO OR VIDEO RECORDING EQUIPMENT DURING CONCERTS AND REHEARSALS IS PROHIBITED, AND THAT VIDEO CAMERAS MAY NOT BE CARRIED INTO THE MUSIC SHED OR OZAWA HALL DURING CONCERTS OR REHEARSALS.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

FOR THE SAFETY OF YOUR FELLOW PATRONS, PLEASE NOTE THAT COOKING, OPEN FLAMES, SPORTS ACTIVITIES, BIKES, SCOOTERS, SKATEBOARDS, AND TENTS OR OTHER STRUCTURES ARE PROHIBITED FROM THE TANGLEWOOD GROUNDS, AND THAT BALL PLAYING IS NOT PERMITTED ON THE SHED LAWN AT ANY TIME WHEN THE GROUNDS ARE OPEN FOR A SHED CONCERT.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

THANK YOU FOR YOUR COOPERATION.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200. Tickets can also be ordered online at www.bso.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

THE BSO's WEB SITE at **www.bso.org** provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, parking facilities are located at the Main Gate and at Ozawa Hall. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located throughout the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts. Meals to go may be ordered several days in advance at www.bso.org.

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LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten. LAWN TICKETS FOR ALL BSO AND POPS CONCERTS IN THE SHED MAY BE UPGRADED AT THE BOX OFFICE, subject to availability, for the difference in the price paid for the original lawn ticket and the price of the seat inside the Shed.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates. KIDS' CORNER, where children accompanied by adults may take part in musical and arts and crafts activities supervised by BSO staff, is available during the Saturday-morning Open Rehearsals and beginning at 12 noon before Sunday-afternoon concerts. Further information about Kids' Corner is available at the Visitor Center.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $17 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are available only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

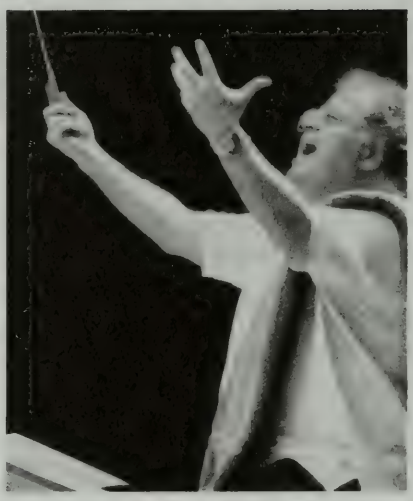
THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon until twenty minutes after the concert on Sunday, with additional hours Friday and Saturday evenings from 5:30 p.m. until twenty minutes after the concerts on these evenings, as well as during concert intermissions. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

JAMES LEVINE


Koichi Miura

James Levine became Music Director of the Boston Symphony Orchestra in the fall of 2004, having been named Music Director Designate in October 2001. He is the orchestra's fourteenth music director since the BSO's founding in 1881 and the first American-born conductor to hold that position. Highlights of Maestro Levine's 2005-06 subscription season included a season-opening all-French program celebrating the BSO's longstanding tradition of performing the French orchestral repertoire; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; BSO 125th-anniversary commissions from Elliott Carter, Jonathan Dawe, and Peter Lieberson; five of eleven programs (divided between 2005-06 and 2006-07) juxtaposing works by Beethoven and Schoenberg; and an appearance as conductor and pianist with the Boston Symphony Chamber Players. Highlights of his 2006-07 BSO programs (three of which again go to Carnegie Hall) include an American-themed Opening Night program featuring Renée Fleming in Barber's *Knoxville: Summer of 1915* and Sir James Galway in Bolcom's *Lyric Concerto* for flute and orchestra; the conclusion of the two-season Beethoven/Schoenberg project, including concert performances of Beethoven's *Fidelio* and Schoenberg's *Moses und Aron*; Bartók's *Bluebeard's Castle* and Berlioz's *La Damnation de Faust*; BSO 125th-anniversary commissions from Gunther Schuller and Charles Wuorinen; and music of Haydn, Mozart, Schumann, Brahms, and Ravel. Last summer at Tanglewood, Mr. Levine led concerts with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra, and worked with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Highlights of his 2006 Tanglewood season include Beethoven's Ninth Symphony, Schoenberg's *Gurrelieder*, concert performances of Mozart's *Don Giovanni* (part of a BSO all-Mozart weekend marking the 250th anniversary of the composer's birth) and Strauss's *Elektra* (the latter with the Tanglewood Music Center Orchestra), and the American stage premiere (also with TMC forces) of Elliott Carter's opera *What Next?* Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-five years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. In 2006-07 Maestro Levine will lead new Met productions of Puccini's *Madama Butterfly* (a special Opening Night performance), Puccini's *Il trittico*, and Gluck's *Orfeo ed Euridice*; revivals of Mozart's *Idomeneo* and *Die Zauberflöte*, Verdi's *Don Carlo*, and Wagner's *Die Meistersinger von Nürnberg*; and three concerts each at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philhar-

monic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

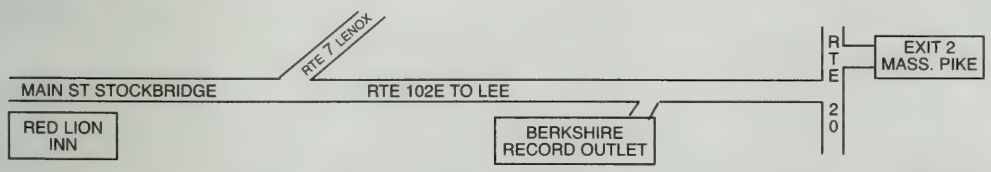
Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.

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Conductor Emeritus
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Music Director Laureate

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Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr
*Polina Sedukh
*Glen Cherry
*Jason Horowitz
§Gerald Elias

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter
*Marvin Moon

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

* *Participating in a system of rotated seating*
° *On leave*
‡ *On sabbatical leave*
§ *Substitute player*

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair
§Kevin Owen

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair, endowed in perpetuity in 1984
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity
J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair
§Richard Flanagan

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
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Assistant Conductors
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A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 125th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in



BSO Archives

The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many

concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. His historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor; in the summer of 2002, at the completion of his tenure, he was named Music Director Laureate. Besides maintaining the orchestra's reputation worldwide, Ozawa reaffirmed the BSO's commitment to new music through the commissioning of many new works (including commissions marking the BSO's centennial in 1981 and the TMC's fiftieth anniversary in 1990), played an active role at the Tanglewood Music Center, and further expanded the BSO's recording activities. In 1995 he and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Named Conductor Emeritus in 2004, Mr. Haitink has led the BSO in Boston, New York, at Tanglewood, and on tour in Europe, and has also recorded with the orchestra.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004. His wide-ranging programs balance great orchestral, operatic, and choral classics with equally significant music of the 20th and 21st centuries, including newly commissioned works from such important American composers as Milton Babbitt, Elliott Carter, John Harbison, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. He also appears as pianist with the Boston Symphony Chamber Players, conducts the Tanglewood Music Center Orchestra, and works with the TMC Fellows in classes devoted to orchestral repertoire, Lieder, and opera.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.



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BARD SUMMERSCAPE

June 29 – August 20, 2006

OPERA

Genoveva

July 28, 30, August 2, 4, 5

An opera by Robert Schumann
The American Symphony Orchestra
Conducted by Leon Botstein
Directed by Kasper Bech Holten

Three operettas by Jacques Offenbach

Les deux aveugles • *L'Ile de Tulipatan* • *Ba-ta-clan*
August 3, 4, 5, 6, 9, 10, 11, 12

Conducted by James Bagwell
Directed by Ken Roht

THEATER

Camille

July 6, 7 ,8, 9, 13, 14, 15, 16

Adapted by Neil Bartlett
After *La Dame aux camellias* by Alexandre Dumas *fils*
Directed by Kate Whoriskey

DANCE

Donna Uchizono Dance Company

June 29, 30, July 1

New works, including a commission and a premiere featuring dancers Mikhail Baryshnikov, Hristoula Harkakas, and Jodi Melnick

BARD MUSIC FESTIVAL

Seventeenth season

Liszt and His World

August 11–13, 18–20

Two weekends of concerts and other events bring the musical world of composer Franz Liszt vividly to life

SPECIAL EVENTS

Spiegeltent

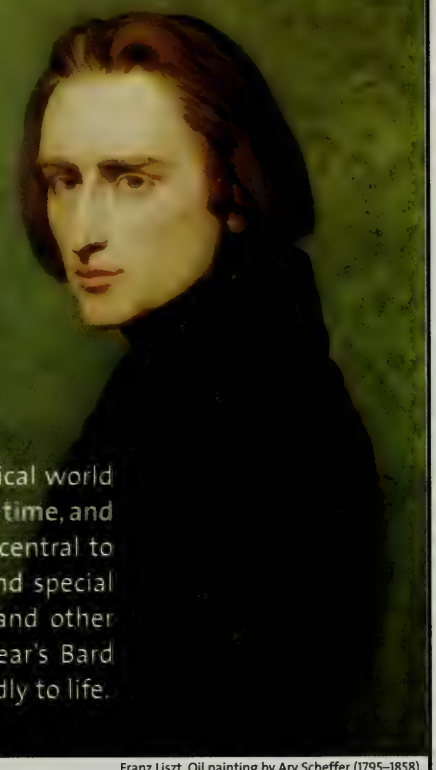
June 29 – July 30

The Spiegeltent is the very essence of a festival club and European "kabaret salon," with ballooning velvet canopies, ornate bars, and intimate booth.

Bard SummerScape also features a Max Ophuls film festival, the Czechoslovak-American Marionette Theater, and cabaret.

SEVENTEENTH ANNUAL BARD MUSIC FESTIVAL

Liszt
AND HIS WORLD



August 11–13 and
August 18–20, 2006

The Bard Music Festival's 17th season explores the musical world of Franz Liszt (1811–86), the greatest piano virtuoso of his time, and a composer whose life, career, and achievements were central to 19th-century Romanticism. Through concerts, panels, and special events in Bard's Frank Gehry–designed Fisher Center and other venues on Bard's scenic Hudson Valley campus, this year's Bard Music Festival promises to bring Liszt and his world vividly to life.

Franz Liszt. Oil painting by Ary Scheffer (1795–1858).

WEEKEND ONE

AUGUST 11–13, 2006

ART, SPECTACLE, AND THE PUBLIC

FRIDAY, AUGUST 11

PROGRAM ONE
LISZT: MIRROR OF THE 19TH CENTURY
Works by Liszt

SATURDAY, AUGUST 12

PROGRAM TWO
THE YOUNG LISZT: FROM VIENNA TO PARIS
Works by Liszt, Beethoven, Schubert, Hummel, Field, Czerny, Moscheles, Chopin, Wieck, Alkan, Henselt

SPECIAL EVENT
THE PIANO AND THE 19TH CENTURY
Performance with Commentary

PROGRAM THREE
POLITICS, PAINTING, THEATER, AND POETRY
Works by Liszt, Ernst, Raff
American Symphony Orchestra
Leon Botstein, conductor

SUNDAY, AUGUST 13

PROGRAM FOUR
VIRTUOSITY BLOW OUT
Works by Liszt, Meyerbeer, Thalberg, Ernst, Tausig, Popper, Menter

PROGRAM FIVE
VIRTUOSITY TRANSFIGURED: IN THE SHADOW OF PAGANINI
Works by Liszt, Schumann, Brahms, Paganini

PROGRAM SIX
GRAND OPERA BEFORE WAGNER
Excerpts from operas by Auber, Meyerbeer, Bellini, Rossini, Halévy, Donizetti
American Symphony Orchestra
Leon Botstein, conductor

WEEKEND TWO

AUGUST 18–20, 2006

FAITH AND POLITICS

FRIDAY, AUGUST 18

PROGRAM SEVEN
LISZT AND NATIONAL ASPIRATIONS
Works by Liszt, Schumann, Chopin, Smetana, Grieg, Musorgsky, MacDowell, Sgambati

SATURDAY, AUGUST 19

PROGRAM EIGHT
THE "GYPSIES," THE HUNGARIANS, AND THE EXOTIC IN MUSIC
Works by Liszt, Haydn, Schubert, Brahms, Mosonyi, Rózsavölgyi

PROGRAM NINE
BETWEEN TWO SCHOOLS: LISZT AND THE CHAMBER MUSIC TRADITION
Works by Liszt, Raff, Volkmann, Cornelius, Franz, Rubinstein

PROGRAM TEN
CHRIST AND FAUST
Works by Liszt and Berlioz
American Symphony Orchestra
Leon Botstein, conductor

SUNDAY, AUGUST 20

PROGRAM ELEVEN
LATE LISZT: SPIRITUALITY AND EXPERIMENTATION
Works by Liszt, Bruckner, Saint-Saëns, Franck, Busoni, Debussy, Wagner

PROGRAM TWELVE
LISZT AND WAGNER
Works by Liszt and Wagner
American Symphony Orchestra
Leon Botstein, conductor

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Boston Symphony concert of Friday, July 28, at 8:30 13
Ludovic Morlot conductor; André Watts, piano
MUSIC OF BERLIOZ, BEETHOVEN, PERLE, AND RAVEL

Boston Symphony concert of Saturday, July 29, at 8:30 26
Hans Graf conducting; Gil Shaham, violin
MUSIC OF BEETHOVEN AND STRAVINSKY

Boston Symphony concert of Sunday, July 30, at 2:30 37
Hans Graf conducting; Midori, violin
MUSIC OF MENDELSSOHN, BRUCH, AND STRAUSS

THIS WEEK'S ANNOTATORS

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

Richard Evidon, a writer, translator, and editor, was for many years managing editor for Deutsche Grammophon in Hamburg.

Susan Halpern has been writing program notes for more than a decade, for such venues as Carnegie Hall, the Kimmel Center in Philadelphia, and Miller Theatre at Columbia University, as well as for many orchestras throughout the country.

Steven Ledbetter, program annotator of the Boston Symphony Orchestra from 1979 to 1998, now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

Russell Platt, the winner of two Charles Ives Awards from the American Academy of Arts and Letters, is a music editor and critic at *The New Yorker* and a noted American composer.

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three volumes of his program notes.

SATURDAY-MORNING OPEN REHEARSAL SPEAKERS

July 8, 22; August 5, 19 — Marc Mandel, BSO Director of Program Publications
July 15, 29; August 12, 26 — Robert Kirzinger, BSO Publications Associate

Koussevitzky Shed lawn video projections are provided by Myriad Productions, Saratoga Springs, NY

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2006 Tanglewood

SEIJI OZAWA HALL

Prelude Concert

Friday, July 28, at 6

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

MALCOLM LOWE, violin
GLEN CHERRY, violin
(2nd violin in Mozart)
MARVIN MOON, viola
MIHAIL JOJATU, cello
BENJAMIN LEVY, double bass
MARK McEWEN, oboe
ANN HOBSON PILOT, harp

VYTAS BAKSYS, piano and harpsichord

This summer's Friday-evening Prelude Concerts mark the 250th anniversary of Mozart's birth with performances of his chamber music throughout the summer.

MARTINŮ — Quartet for Oboe, Violin, Cello, and Piano
Moderato poco Allegro
Adagio – Andante poco moderato – Poco Allegro

MOZART — String Quartet No. 22 in B-flat, K.589
Allegro
Larghetto
Menuetto: Moderato; Trio
Allegro assai

SCHNITTKE — *Moz-Art*, for oboe, harp, harpsichord, violin, cello, and double bass (after sketches by Mozart, K.416d)

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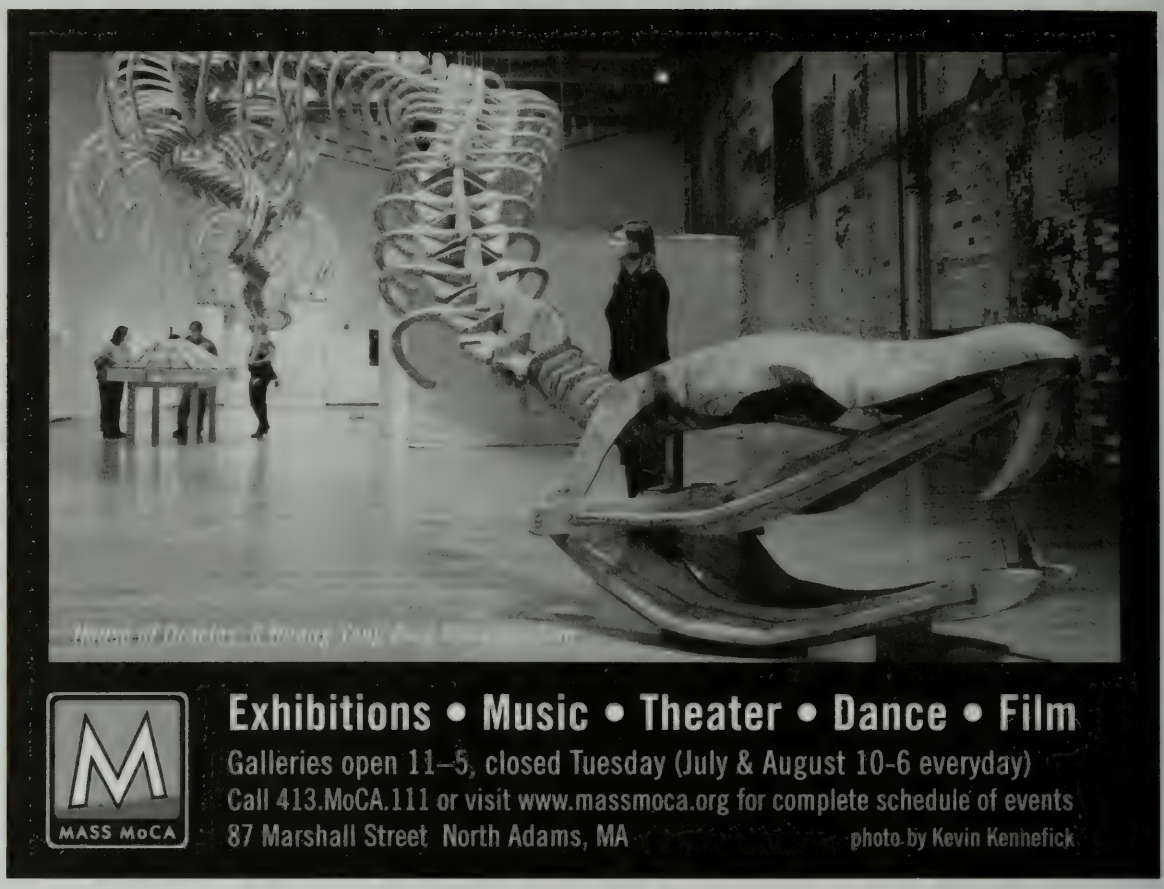
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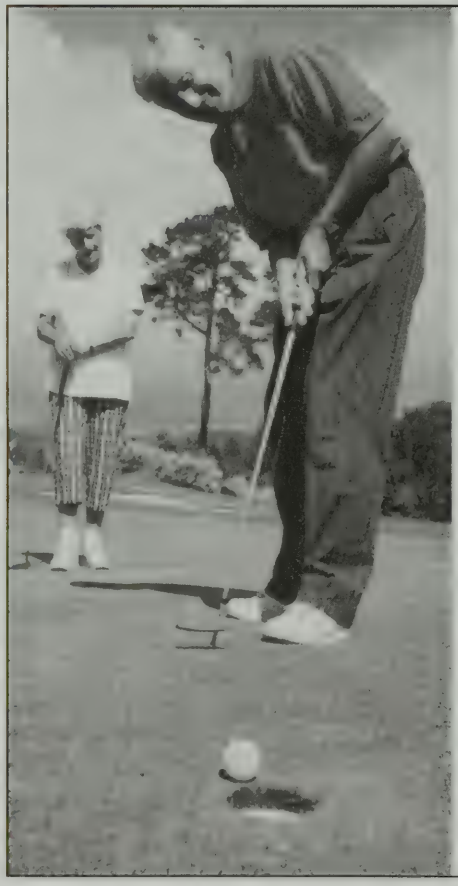
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Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

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Notes

Bohuslav Martinů (1890-1959) lived his early years in the church bell-tower of Polička, a tiny Bohemian town where his father was watchman and cobbler (he died in Liestal, Switzerland). He first performed in public at age eight and at ten began to compose. At sixteen he entered the Prague Conservatory, where his personal artistic interests and his private creative needs clashed with the academic discipline. He studied composition with Josef Suk there and later was a disciple of Albert Roussel in Paris, but he was essentially a self-taught composer who emulated Stravinsky's neoclassical style. Subsequently he joined the Czech Philharmonic Orchestra, whose conductor Václav Talich encouraged him as a composer. He came to the U.S. in 1941, and in 1947—the year of this work's composition, while he was teaching at the Berkshire Music Center (now the Tanglewood Music Center)—suffered a near-fatal fall from a balcony, causing him neurological problems as well as hearing loss.

Martinů's fluent, colorful, and approachable orchestral style made his music very popular with such conductors of his day as Serge Koussevitzky, George Szell, and Charles Munch, as well as with their audiences, but he preferred chamber music, saying, "I am always more myself in pure chamber music. I cannot express what pleasure it gives me when I start work and begin to handle four instrumental parts. In a quartet one feels at home."

The captivating two-movement neoclassical Quartet for Oboe, Violin, Cello, and Piano begins Moderato poco Allegro, in traditional sonata form with a playful first theme introduced by the oboe and soon imitated by the violin and piano; the cello announces the lyrical second theme. The oboe, violin, and piano reprise the first theme after the development section. The second movement opens in a contrasting style with dissonant, large piano chords before the movement becomes more delicate in nature. The violin and cello participate in a spirited interchange, and the other instruments freely imitate the subjects. During the playful and polyphonic final Poco Allegro, Martinů utilizes themes inspired by folk music, and ideas from the first movement return.

* * * * *

In spring 1789, **Wolfgang Amadè Mozart** (1756-1791) was invited to join his pupil, friend, and patron Prince Karl Lichnowsky on a state visit to Prague, Dresden, Leipzig, and Berlin. The composer accepted gladly, thinking this would be a valuable opportunity to meet Friedrich Wilhelm II of Prussia, an avid music lover. The king was also quite a good cellist, taught by Jean-Louis Duport, with whom Beethoven would perform when he later visited the Prussian court. Mozart and Lichnowsky left Vienna in April and returned in early June, but the composer's stay in Berlin turned out to be a disappointment. He came home with only a couple of commissions: for a set of six piano sonatas (only one of which, the D major, K.576, was actually composed) and a set of six string quartets, of which he eventually completed three. The first, in D major, K.575, he tackled immediately, in June 1789, but then a much larger commission intervened: *Così fan tutte* for the Vienna Court Opera. It wasn't until the following spring that Mozart came back to the quartets. In June he completed the present work, K.589. The next month he wrote K.590 in F major. By then it must have become clear to him that he would not finish the whole set: only the first quartet, K.575, bears a dedication to the Prussian king. Meanwhile he was also in the midst of a serious cash-flow crisis, and on June 12, 1790, he wrote to a friend: "I have now been obliged to give away my quartets (those very difficult works) [K.575, 589, and 590] for a mere song, simply in order to have cash in hand to meet my present difficulties."

The three quartets were finally published in December 1791, on the day after Mozart's death, in a poorly printed edition, without any dedication; in spite of that they have always borne the nickname "Prussian." Friedrich Wilhelm's influence can be clearly heard in the prominence Mozart gives to the cello throughout. In K.589, for example, it leads off the

long-breathed, lyrical second theme of the opening movement and intones the main theme of the slow movement on its first appearance and then again on its return.

This soloistic spotlight accorded the cello—and, more conventionally, the first violin—doesn't disturb the music's balance and equilibrium. On the contrary, Mozart's "late" style—exemplified by this quartet and such other works as the nearly contemporaneous last piano concerto, also in B-flat—heralds a new pinnacle of formal perfection and a new purity of expression, with all rough edges refined away. As the Italian Mozart expert Giorgio Pestelli has written, it is as though this music had been influenced by "the expressive world of *Così fan tutte*, ironic and rational but veined with poignant melancholy." What it lacks in thematic originality or abundance—the brilliantly contrapuntal finale is virtually monothematic—it makes up for "in skillful construction, harmonic daring and detailed elaboration and development that constantly challenges the listener's intellect."

* * * * *

The important Russian composer **Alfred Schnittke** (1934-1998) pursued what he called "polystylistic" music for many years (albeit not exclusively), drawing upon the melodic and harmonic gestures of different periods, pulling them together in such a way as to project the unities that lie behind the diversity. Frequently he used direct quotes from older music, and in many cases based complete pieces on music of the past, as he has done in the several works he named *Moz-Art*. The first piece by this title was an arrangement for two violins from Schnittke's own *Suite in Old Style*. The present work for mixed ensemble is the third version based on a Mozart fragment K.446[416d], only the first violin part of which survives. Schnittke made all three versions for his friend and collaborator, violinist Gidon Kremer: the first was for an *ad hoc* ensemble of fourteen instruments and was premiered in Moscow in December 1975; the second was a version for two violins premiered in Vienna the following February; the present version for six instruments was first performed in Lockenhaus, Austria, in July 1981.



As for the Mozart: on February 15, 1783, Mozart wrote to his father, "I think that during the last carnival days we shall collect a company of masqueraders and perform a small pantomime." On March 12, he further informed his father, "On Carnival Monday [that is, the last Monday before the beginning of Lent], our company of masqueraders went to the Redoute, where we performed a pantomime which exactly filled the half hour when there is a pause in the dancing." Mozart himself performed the role of Harlequin, and his sister-in-law, the singer Josepha Weber, was Columbine. "Both the plot and the music of the pantomime were mine." Schnittke's piece is a polyphonic "restoration" of the music supporting the Mozart melodies in the surviving violin part, keeping the great sense of humor likely to have been found throughout the original.

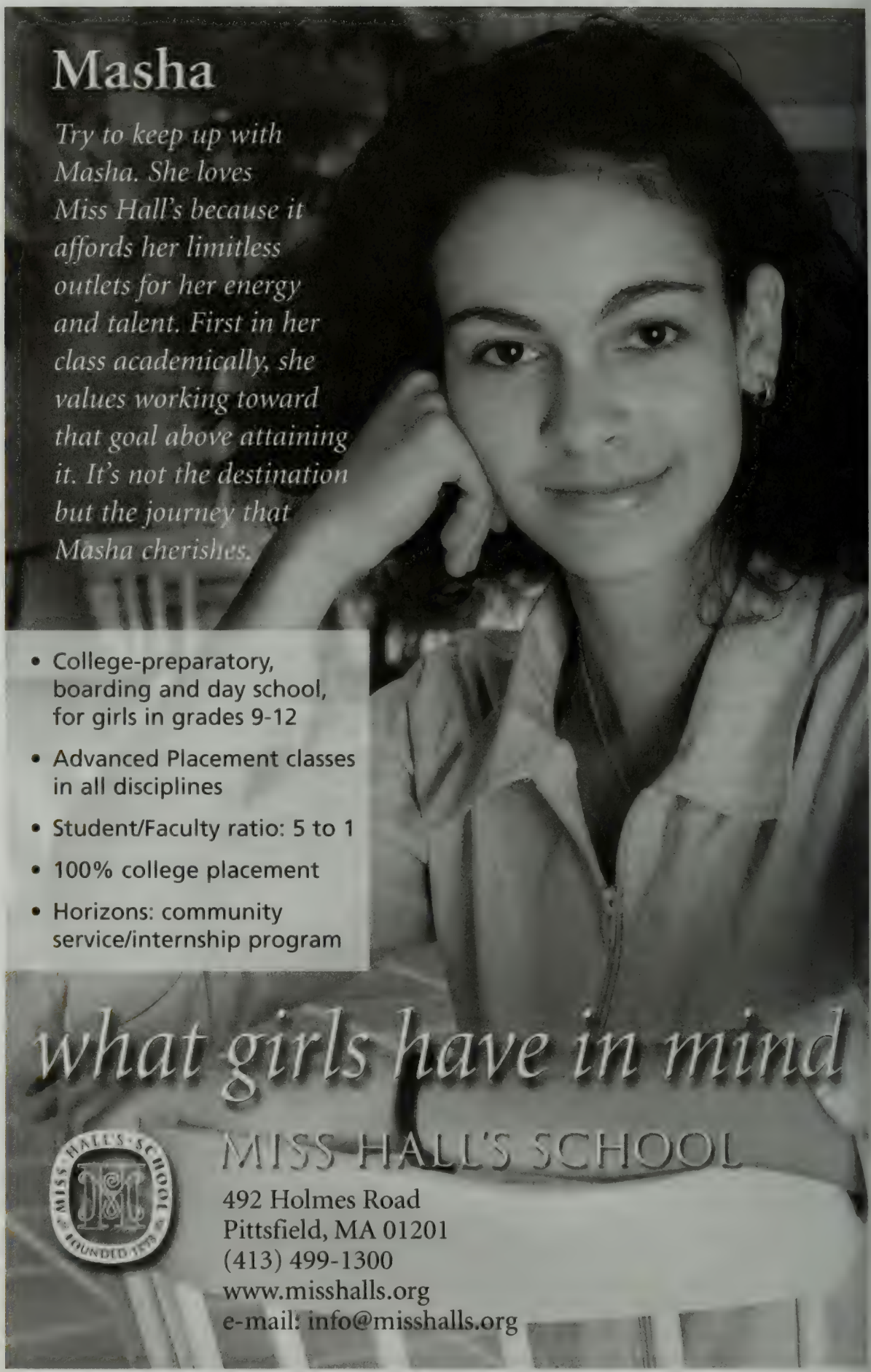
—Notes by Susan Halpern (Martinů), Richard Evidon (Mozart), and Steven Ledbetter/Robert Kirzinger (Schnittke)

ARTISTS

Malcolm Lowe marked his twentieth season as Boston Symphony Orchestra concertmaster with the 2004-2005 season. In 1984 he became the tenth concertmaster in the orchestra's history, and only its third since 1920. As the orchestra's principal first violinist, he also performs with the Boston Symphony Chamber Players. Mr. Lowe is equally at home as an orchestral player, chamber musician, solo recitalist, and teacher. He appears frequently as soloist with the Boston Symphony Orchestra at Symphony Hall and at Tanglewood, and he has returned many times to his native Canada for guest appearances as a soloist with orchestras including those of Toronto, Montreal, and the National Arts Centre of Ottawa. Mr. Lowe is a faculty member at the Tanglewood Music Center, the New England Conservatory of Music, and Boston University. Prior to his Boston appointment, he was concertmaster of the Orchestre Symphonique de Québec. The recipient of many awards, he was one of the top laureate winners in the 1979 Montreal International Violin Competition. Born to musical parents—his father a violinist, his mother a vocalist—in Hamiota, Manitoba, where he was raised on a farm, Malcolm Lowe moved with his family to Regina, Saskatchewan, when he was nine. There he studied at the Regina Conservatory of Music with Howard Leyton-Brown, former concertmaster of the London Philharmonic. He also studied with Ivan Galamian at the Meadowmount School of Music and at the Curtis Institute of Music. Mr. Lowe also studied violin with Sally Thomas and Jaime Laredo and was greatly influenced by Josef Gingold, Felix Galimir, Alexander Schneider, and Jascha Brodsky.

Violinist **Glen Cherry** grew up in a musical family in South Dakota. He attended the Interlochen Arts Academy, then went on to study with James Buswell at the New England Conservatory of Music, receiving a bachelor of music degree with distinction in 1995. A Tanglewood Music Center Fellow in the summers 1994, 1995, and 1996, he served as concertmaster in 1996 for the TMC Orchestra's annual Leonard Bernstein Memorial Concert. Mr. Cherry performed with the National Symphony Orchestra for three years before moving to Boston in 2004. Prior to that he served as associate concertmaster of the Fort Wayne Philharmonic and as rotating concertmaster of the New World Symphony. Mr. Cherry's recent appearances as soloist included performances of Lou Harrison's Violin Concerto and Vivaldi's *The Four Seasons*. Glen Cherry joined the Boston Symphony Orchestra in January 2006.

Violist **Marvin Moon** joined the Boston Symphony Orchestra at the start of the 2005-06 season, previously performing for several years as a substitute player with the New York Philharmonic and the Philadelphia Orchestra. Principal viola of the Chamber Orchestra of Philadelphia from 2000 to 2003, he was also a member of the Haddonfield Symphony Orchestra and the New York String Seminar Chamber Orchestra. A native of Philadelphia, Mr. Moon attended the Temple University Music Preparatory Division and the Curtis Institute of Music. He was also a member of the Curtis Symphony Orchestra, serving as


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principal viola in 2000. He studied with Joseph DePasquale, former principal viola of the Philadelphia Orchestra, and with Choong-Jin Chang, associate principal of the Philadelphia Orchestra. As a chamber musician, he has been a member since 2001 of the Koryo String Quartet and has participated in such festivals as Music from Angelfire (NM), Summerfest at La Jolla (CA), the Fourth International Chamber Music Encounters in Jerusalem, the Kneisel Hall Chamber Music Festival (ME), and the Sarasota Chamber Music Festival. As soloist he gave the world premiere of James Ra's Concertino with the Curtis Chamber Ensemble, played Bartók's Viola Concerto with the Temple University Symphony Orchestra, and was viola soloist in Mozart's *Sinfonia concertante* for violin and viola, K.364, with both the New Jersey Symphony Orchestra under Vladimir Spivakov and the Kennett Square (PA) Symphony Orchestra.

Romanian-born cellist **Mihail Jojatu** joined the Boston Symphony Orchestra in 2001 and became fourth chair of the orchestra's cello section at the start of the 2003-04 season, occupying the Sandra and David Bakalar Chair. Mr. Jojatu studied at the Bucharest Academy of Music before coming to the United States in 1996. He then attended the Boston Conservatory of Music, where he studied with former BSO cellist Ronald Feldman, and worked privately with Bernard Greenhouse of the Beaux Arts Trio. Through Boston University, he also studied with BSO principal cellist Jules Eskin. Mr. Jojatu has collaborated with such prestigious artists as Gil Shaham, Sarah Chang, Peter Serkin, Glenn Dicterow, members of the Juilliard and Muir string quartets, and Seiji Ozawa, who asked him to substitute for Mstislav Rostropovich in rehearsing the Dvořák Cello Concerto with the Tanglewood Music Center Orchestra. A winner of the concerto competition at Boston University School for the Arts (subsequently appearing as soloist with Keith Lockhart and the Boston Pops Orchestra), he also won first prize in the Aria Concerto Competition at the Boston Conservatory and was awarded the Carl Zeise Memorial Prize in his second year as a Tanglewood Music Center Fellow. He has performed as guest soloist with the Radio Symphony Orchestra of Bucharest



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and has won numerous awards in Romania for solo and chamber music performance. Recent performances have included Shostakovich's Cello Concerto No. 1 with the Berkshire Symphony and Longwood Symphony, and the Dvořák concerto with the Radio Symphony Orchestra of Bucharest under Sergiu Comissiona and the Indian Hill Symphony Orchestra under Bruce Hangen. Mihail Jojatu is also a member of the Triptych String Trio, which recently released its first compact disc.

Double bass player **Benjamin Levy** was born in Cooperstown, New York, in 1980 and grew up in Pennsylvania and Colorado. While in high school he studied with David Potter, and spent two summers studying with Stuart Sankey at the Aspen Music Festival. Mr. Levy has appeared in performance with soprano Dawn Upshaw, the Borromeo String Quartet, and the Hawthorne String Quartet. In 2002, while a Fellow at the Tanglewood Music Center, he was the recipient of the Maurice Schwartz Prize and was reviewed in the *New York Times* for his performance of Jacob Druckman's *Valentine* for solo double bass. A graduate of the New England Conservatory of Music, and now on the faculty of the Boston Conservatory of Music, he joined the BSO's bass section in 2003 at Tanglewood. His teachers have also included Todd Seeber, Timothy Pitts, and Paul Ellison. Benjamin Levy was the recipient of the 2002 New England Conservatory George Whitefield Chadwick Medal.

A native of Saskatoon, Canada, and a graduate of the Curtis Institute of Music, **Mark McEwen** joined the oboe section of the Boston Symphony Orchestra in September 1996, having previously served as principal oboe of the Florida Orchestra, the Music Festival of Taipei, and the Orchester Staatsbad Meinberg in Germany. An alumnus of the Tanglewood Music Center, he has also held fellowships at Aspen and with the Colorado Philharmonic. Mr. McEwen is on the faculty of the New England Conservatory of Music.

Ann Hobson Pilot is a graduate of the Cleveland Institute of Music. She became principal harp of the Boston Symphony Orchestra in 1980, having joined the BSO in 1969 as assistant principal harp and principal harp with the Boston Pops. Previously she was substitute



second harp with the Pittsburgh Symphony Orchestra and principal harp of the National Symphony Orchestra in Washington, D.C. Ms. Pilot also has had an extensive solo career; she has performed as a soloist with many American orchestras, as well as with orchestras in Europe, Haiti, New Zealand, and South Africa. She has several recordings available on the Boston Records label, as well as on the Koch International and Denouement labels. Ms. Pilot is the recipient of a Doctor of Fine Arts degree from Bridgewater State College. In 1998 and 1999 she was featured in a video documentary sponsored by the Museum of Afro-American History and WGBH, aired nationwide on PBS, about her personal musical journey as well as her African journey to find the roots of the harp. In September 1999 she traveled to London to record, with the London Symphony Orchestra, the Harp Concerto by the young American composer Kevin Kaska, a work that she commissioned. Ms. Pilot is on the faculties of New England Conservatory, Boston University, the Tanglewood Music Center, and the Boston University Tanglewood Institute. She is a member of the contemporary music ensemble Collage New Music and has also performed with the Boston Symphony Chamber Players and the Marlboro, Newport, and Sarasota music festivals, among others. Her solo performances with the BSO have included her solo debut in Mozart's Concerto in C for Flute and Harp at Tanglewood in July 1972 (a work she repeated last summer with Sir James Galway and the BSO) and Debussy's *Danses sacrée et profane* with Charles Dutoit in July 1999. Her solo appearances in 2005-06 included performances with the Pro Arte Chamber Orchestra, Indian Hill Chamber Orchestra, and Boston Classical Orchestra.

Pianist **Vytas J. Baksys** is an active freelance collaborator performing in a variety of recitals, competitions, and other musical settings employing various styles and genres throughout North America, Europe, and Asia. Since 1989 he has been the faculty pianist of the Fellowship Conducting Program at Tanglewood. He is a frequent keyboardist with the Boston Symphony and Boston Pops orchestras, has performed on several occasions with the Boston Symphony Chamber Players, and works with such other area ensembles as the Boston Secession, Concord Chamber Music Society, South Coast Chamber Music Society, and the Rivers Music School. Of Lithuanian descent, Mr. Baksys is a graduate of the New England Conservatory of Music and State University of New York at Stony Brook. He has participated in recordings for RCA, CRI, Golden Crest, Sony Classical, Deutsche Grammophon, and Warner Brothers.

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30 p.m. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55 p.m.), as a courtesy to those patrons who are still seeking seats.

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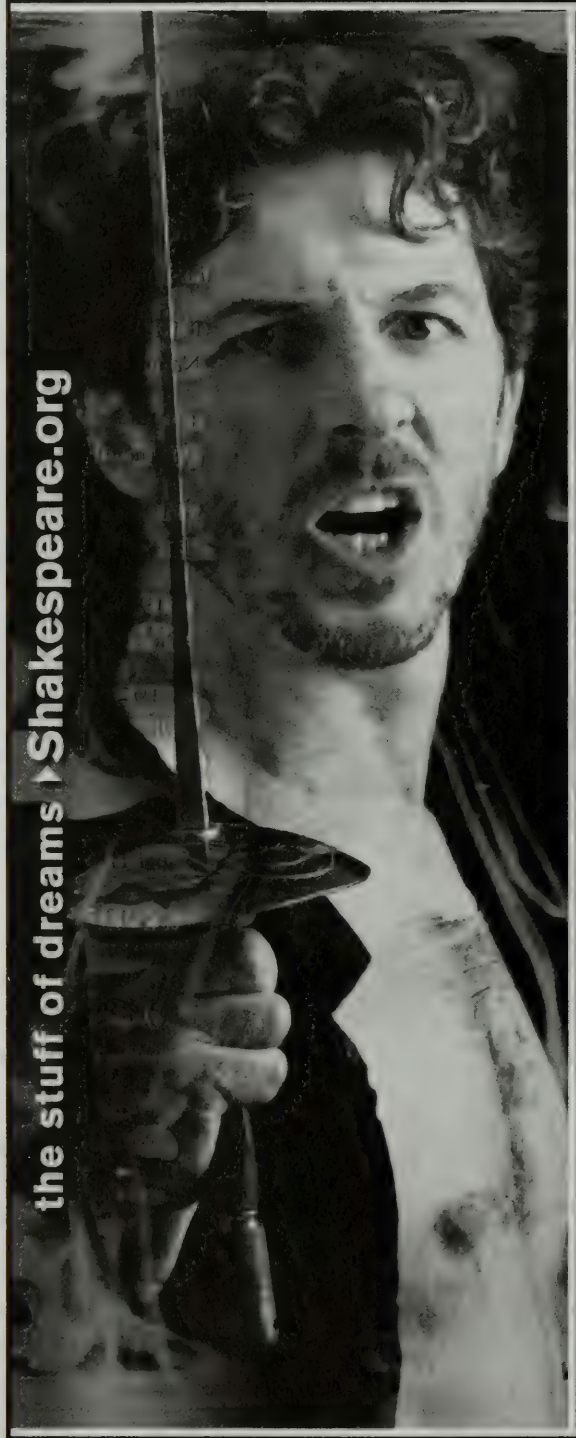
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Allegro con brio
Largo
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Tonight's performance of George Perle's *Transcendental Modulations* is part of the 2006 Festival of Contemporary Music at Tanglewood, sponsored by the Tanglewood Music Center and continuing through July 31. The Festival of Contemporary Music is made possible by the generous support of Dr. Raymond and Hannah H. Schneider, with additional support through grants from The Aaron Copland Fund for Music, the Fromm Music Foundation, The Geoffrey Hughes Foundation, and The Helen F. Whitaker Fund, and a gift from Patricia Plum Wylde.

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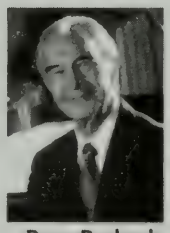
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NOTES ON THE PROGRAM

Hector Berlioz (1803-1869)
Le Corsaire Overture, Opus 21

First performance: January 19, 1845, Berlioz cond. *First BSO performance*: January 1895, Emil Paur cond. *First Tanglewood performance*: July 26, 1957, Charles Munch cond. *Most recent Tanglewood performance*: July 5, 1992, Roger Norrington cond.

In 1831 Berlioz found himself in Rome, after finally winning, on the fourth attempt, the Paris Conservatoire's Prix de Rome, a prize that carried with it a stipend and a required year of study in that city. One of his greatest pleasures there was St. Peter's, where, on a hot summer's day, as we read in his *Memoirs*, he would



> take a volume of Byron and... enjoy the great cool air of the cathedral... absorbed in that burning verse. I followed the Corsair across the sea on his audacious journeys. I adored the extraordinary nature of the man, at once ruthless and of extreme tenderness, generous-hearted and without pity, a strange amalgam of feelings seemingly opposed: love of a woman, hatred of his kind.

Berlioz had just recently had his own first taste of the sea in the course of his journey to Italy: a voyage from Marseilles to Leghorn, during which the destruction of his ship in a violent storm was avoided only through the fortunate presence of a Venetian ("a somewhat dubious-looking character," as Berlioz describes him) who claimed to have captained a warship under the command of Byron himself.

Around this time, too, the composer spent three happy weeks in Nice—this after aborting a scheme to murder the pianist Marie (called Camille) Moke, who was to have married him after his return from Italy, but who in the meantime had married the composer/piano manufacturer Camille Pleyel instead. Three other victims figured in Berlioz's plan—Pleyel, Marie's mother, and himself, since he would obviously have had no recourse but suicide once the triple-killing was accomplished.

In any event, at Nice, the composer availed himself of the orange groves, the sea, and the heather. There he wrote his overture *King Lear* and began the overture *Rob Roy*. And there, more than ten years later, he would compose the first version of what would

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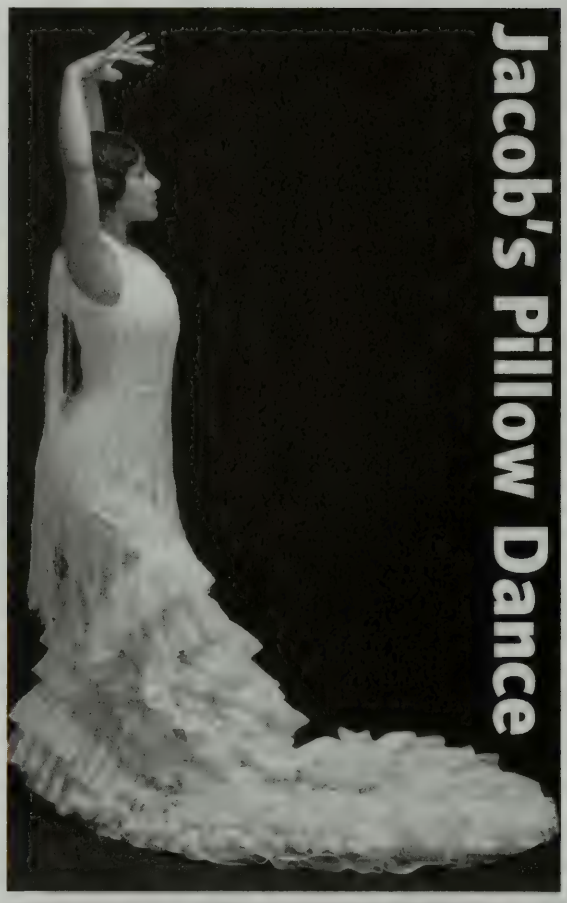
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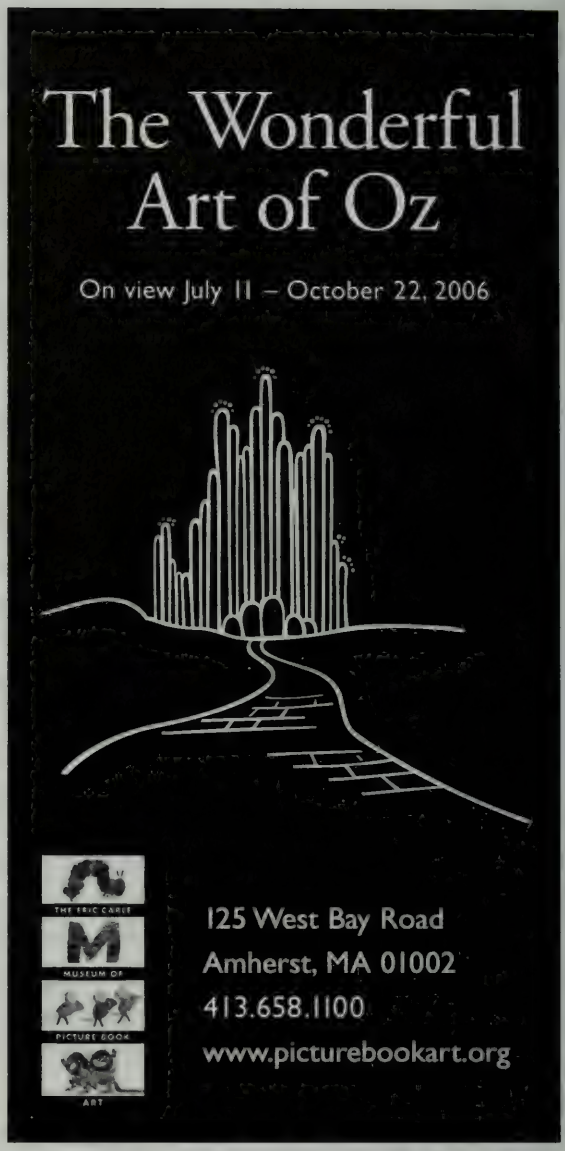
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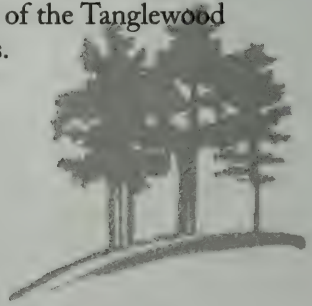




TANGLEWOOD 2006 TALKS & WALKS

A series of informed conversations presented by guest artists and members of the Tanglewood family in the Tent Club near the Shed on Thursday afternoons at 1 p.m. Doors open at noon. The talks begin at 1 p.m. and are followed by walking tours of the Tanglewood grounds. Subject to availability, individual tickets are sold between 12:30 and 1 p.m. on the day of the talk for $12 at the Tent Club ($10 for Friends of Tanglewood). Bring a picnic lunch or pre-order a boxed lunch by calling (413) 637-5240. Beverages and desserts are available for purchase. Talks & Walks is a project of the Tanglewood Association of the Boston Symphony Association of Volunteers.

July 13	Sir Andrew Davis, Conductor
July 21	Susan Graham, Mezzo-Soprano
July 27	Hans Graf, Conductor
August 3	Osvaldo Golijov, Composer
August 10	Norman Fischer, Cellist
August 17	Hilary Hahn, Violinist
August 24	Emanuel Ax, Pianist



become his overture *Le Corsaire*. On this later occasion, Berlioz was recuperating from the exhaustion of a mammoth concert he had organized in Paris in conjunction with that city's Exhibition of Industrial Products in 1844. The concert involved more than one thousand performers; it left him with a reasonable financial profit and in a state of nervous collapse. Vacationing in Nice at doctor's orders, he lodged in a tower overlooking the Mediterranean, and this tower provided the original title of the overture he wrote at that time.

Perhaps Jacques Barzun is right in suggesting that the title on which Berlioz finally settled was one that carried a broader range of personal associations, with something of Byron, of Fenimore Cooper, and of the events chronicled here. But what surely matters most is Berlioz's music and how much of his genius is reflected in this score: in the opening passage for rushing strings and chattering winds which has the orchestra on its toes from the very start; in the broad Adagio melody of the introduction, which, at a faster tempo, becomes the second theme of the Allegro; in the particular attention given the individual instruments, all of which manage clearly to be heard even at the loudest moments (listen especially for Berlioz's use of the recently invented valved cornets); and in the composer's unerring manipulation of the orchestra as a whole, in passages from the most subdued to the most boisterous.

—Marc Mandel

Ludwig van Beethoven (1770-1827)
Piano Concerto No. 3 in C minor, Opus 37

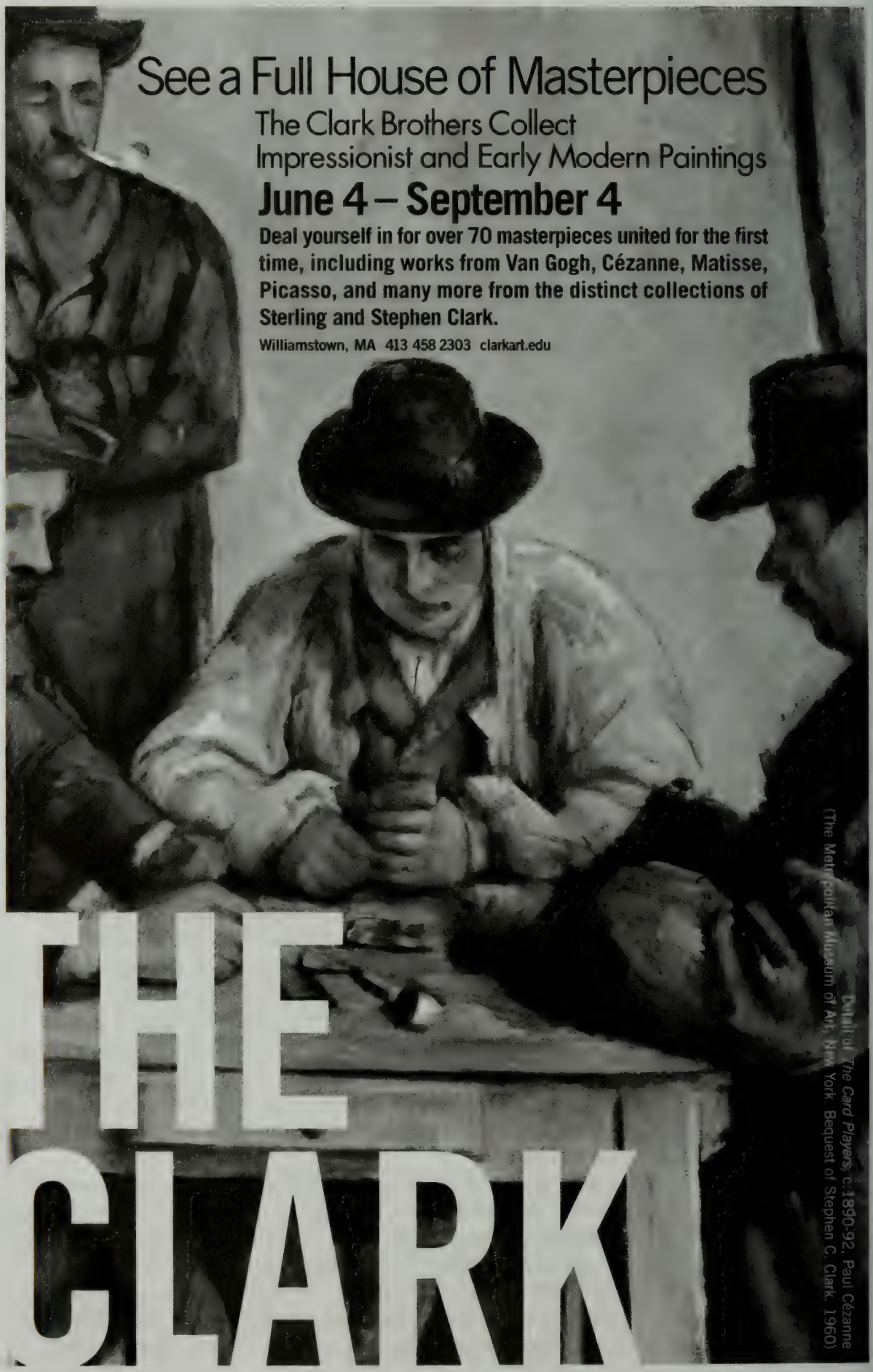
First performance: April 5, 1803, Theater-an-der-Wien, Vienna, Beethoven, soloist. *First BSO performance*: April 1888, Wilhelm Gericke cond., Mrs. H.H.A. Beach, soloist. *First Tanglewood performance*: August 7, 1960, Pierre Monteux cond., Leon Fleisher, soloist. *Most recent Tanglewood performance*: July 10, 2005, Kurt Masur cond., Emanuel Ax, piano.

One morning during the summer of 1799 Beethoven was walking through the Augarten in Vienna—a public garden that was also a site for outdoor concerts—with



Johann Baptist Cramer, one of the most brilliant pianists of his day and one of the few whom Beethoven found worthy of praise. Cramer was on a continental tour from his hometown of London. As the two men were strolling along, they heard a performance of Mozart's C minor piano concerto, K.491. Beethoven suddenly stopped and drew Cramer's attention to a simple but beautiful theme introduced near the end of the concerto and exclaimed, "Cramer, Cramer! We shall never be able to do anything like that!" Opinions may (and do) differ as to exactly what passage affected Beethoven so strongly, but there is no doubt that Mozart's C minor concerto was one of his favorite works, and echoes of that enthusiasm are clearly to be found in his own C minor concerto, which was already in the works—at least in some preliminary way—at the time of the reported incident.

This is an earlier work than its "Opus 37" would suggest, since Beethoven composed it about the turn of the century, the period of the six Opus 18 string quartets, the Septet, Opus 20, and the First Symphony, Opus 21. Even so, it shows a significant advance over its predecessors. For some reason he withheld its performance for three years, when it came as part of a lengthy concert that he produced to introduce several new works (this concerto, the Second Symphony, and the oratorio *Christ on the Mount of Olives*); he also included the First Symphony, already becoming a favorite in Vienna, to attract the


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Detail of The Card Players, c.1890-92, Paul Cézanne
(The Metropolitan Museum of Art, New York. Bequest of Stephen C. Clark, 1960)

audiences. The performance was to take place on April 5, 1803, in the Theater-an-der-Wien, where Beethoven himself lodged gratis while working on his opera *Fidelio*. The last rehearsal for the concert, on the day of the performance, was a marathon affair running without pause from 8 a.m. until 2:30 p.m., after which the oratorio was given still another run-through. It is a wonder that any of the performers could manage the actual concert, which began at 6 p.m. and proved to be so long that some of the shorter pieces planned for the program were dropped. The fact that Beethoven made up the program entirely of his own works—and then charged elevated prices for tickets—clearly indicates that he expected the power of his name to work at the box office, and so it seems to have done: he cleared 1800 florins on the event.

Ignaz Seyfried, the Kapellmeister of the Theater-an-der-Wien, had a special reason to remember the evening clearly:

> In the playing of the concerto movements [Beethoven] asked me to turn the pages for him; but—heaven help me!—that was easier said than done. I saw almost nothing but empty leaves; at the most on one page or the other a few Egyptian hieroglyphs wholly unintelligible to me scribbled down to serve as clues for him; for he played nearly all of the solo part from memory, since, as was often the case, he had not had time to put it all down on paper. He gave me a secret glance whenever he was at the end of one of the invisible passages and my scarcely concealed anxiety not to miss the decisive moment amused him greatly and he laughed heartily at the jovial supper we ate afterwards.

Though critical response to the concerto at its first performance ranged from lukewarm to cold, it quickly established itself in the public favor nevertheless. When Ries played the second performance, the prestigious *Allgemeine Musikalische Zeitschrift* declared it to be "indisputably one of Beethoven's most beautiful compositions."

Although Beethoven knew and admired the Mozart concertos, he had not yet learned one important trick of Mozart's. Invariably, Mozart left something out of the orchestral exposition so that it could first be presented by the piano in the solo exposition, thereby helping to characterize the pianist as an individual personality against the orchestra. But in the C minor concerto, Beethoven lays out all of the thematic material at once in the longest and fullest orchestral statement that he ever wrote for a concerto. The main theme is typically Beethovenian in its pregnant simplicity, outlining a triad of C minor in the first measure, marching down the scale in the second, and closing off the first phrase with a rhythmic "knocking" motive that was surely invented with the timpani in





mind (although Beethoven does not explicitly reveal that fact yet). In fact, much of the "action" of the first movement involves the gradually increasing predominance of the "knocking" motive until it appears in one of the most strikingly poetic passages Beethoven had yet conceived—but that's anticipating.

The piano exposition restates all the major ideas and modulates to the new key with an extended closing idea based on the rhythm of the "knocking" motive, which begins to grow in prominence. It completely dominates the development section, which twines other thematic ideas over the recurring staccato commentary of that rhythm. The recapitulation does not emphasize the knocking beyond what is minimally necessary for the restatement: Beethoven is preparing to spring one of his most wonderful ideas, the success of which requires him to build on the other themes for the moment.

Even in the cadenza, which Beethoven composed some years after the rest of the concerto, he retains his long-range plan by basing it on all the important thematic ideas except the knocking rhythm. The reason appears as the cadenza ends. Beethoven (following the example of Mozart's C minor concerto) allows the piano to play through to the end of the movement, rather than simply stopping with the chord that marks the reentry of the orchestra, as happens in most classical concertos. But it is what the soloist plays that marks the great expressive advance in this score: wonderfully hushed arabesques against a pianissimo statement of the original knocking motive at last in the timpani, the instrument for which it was surely designed from the very start. Here for the first time in Beethoven's concerto output he produces one of those magical "after the cadenza" moments of otherworldly effect, moments for which listeners to his later concertos wait with eager anticipation.

The Largo seems to come from an entirely different expressive world, being in the unusually bright key of E major. It is a simple song-form in its outline but lavish in its



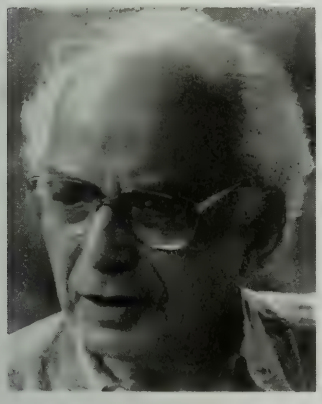
ornamental detail. In his last two piano concertos, Beethoven links the slow movement and the final rondo directly. He has not quite done that here, though he invents a clever way of explaining the return from the distant E major to the home C minor: the last chord of the slow movement ends with the first violins playing a G-sharp as the top note of their chord, which also includes a B-natural; Beethoven reinterprets the G-sharp as A-flat (part of the scale of his home key) and invents a rondo theme that seems to grow right out of the closing chord of the slow movement. Nor does he forget that relationship once he is safely embarked on the rondo; one of the most charming surprises in the last movement is a solo passage in which the pianist takes over an A-flat from the orchestra and, while repeating it in an "oom-pah" pattern, reinterprets it again as a G-sharp to recall momentarily the key of the slow movement before the strings return with hints that it is high time to end such stunts and return to the main theme and the main key. But Beethoven has not yet run out of surprises; when we are ready for the coda to ring down the curtain, the pianist takes the lead in turning to the major for a brilliant ending with an unexpected 6/8 transformation of the material.

—Steven Ledbetter

George Perle (b.1915)
Transcendental Modulations (1993)

First performance: November 21, 1996, New York Philhamonic, Jahja Ling, cond. *First BSO performance*: November 17, 2005, James Levine cond. *This is the first Tanglewood performance.*

George Perle is one of the most versatile of America's major musical figures and has achieved renown in a number of fields: not only as a composer (he won the Pulitzer Prize for Music in 1986 for his Wind Quintet No. 4) but also as a teacher (at the University of Louisville, the University of California at Davis, and Queens College in New York) and as a theorist and commentator on 20th-century music. Perle was one of the first American composers to examine seriously the music of the twelve-tone composers of the Second Viennese School, and he became an authority on it. He is the doyen of Berg scholars; not only did he write *The Operas of Alban Berg*, a seminal two-volume study, but he was instrumental in persuading Berg's publisher, Universal Edition, to release the suppressed Act III of *Lulu*, which after its belated premiere at the Paris Opéra immediately took its place in the world repertory.



Perle developed his own system of "twelve-tone tonality," which Larry Rothe, publications editor for the San Francisco Symphony, has described as "a still-evolving system of compositional rules and guidelines Perle has *deduced* over the years: by writing music, certainly, but also by analyzing the work of Schoenberg, Berg, Webern, Bartók, Stravinsky, Scriabin, [and] Debussy." As Perle explains, "I have a language that permits progression, and cadences, and keys. I can think in a systematic way about music... as [did] Mozart, Brahms, Palestrina, Schubert."

Perle's compositions are exquisitely formulated solutions to musical problems that are best confronted in their abstract state. In *Transcendental Modulations*, that journey arose from a slip of the tongue. While in conversation, he meant to remark that a late friend had practiced TM, or "transcendental meditation," but in conversation the words came out as "transcendental *modulation*." In music, the word "modulation" refers to the way composers move from one tonal center to another—something Perle does constantly in

Transcendental Modulations in a complex but accessible way that recalls the phrase structures of pre-modernist tonal music. Throughout the piece, there is a remarkable, and rewarding, correlation between the flow of consonance and dissonance and the expressive intentions of Perle's ingratiating musical gestures.

Transcendental Modulations was commissioned by the Philharmonic Symphony Society of New York as part of the New York Philharmonic's 150th-anniversary celebrations, with funding supplied by the late Francis Goelet, one of the major music patrons of the last century and a frequent underwriter of new American works. Perle began the work in August 1992 and finished it the following June; the New York Philharmonic gave the premiere on November 21, 1996, with Jahja Ling conducting. As Michael Steinberg remarked in a note for the Philharmonic premiere, *Transcendental Modulations* "is a piece made of vividly profiled ideas." Those ideas are delineated by a system of twelve interrelated tempo indications, all abstract (Tempo II, III, etc.). While the piece is obviously the product of a sensitive artist, it is significant (and highly unusual) that there are absolutely no descriptive tempo indications or expressive markings—no Allegros, no Adagios, no cantabiles, *nothing*—in the entire score. The work's emotional message embodies both Romantic ardor and a severely Classical respect for boundaries.

The first section is worth some discussion, since it is the basis for much that follows. A mysterious chord is built up in the bassoons, then passed to the clarinets. Two of these instruments, by way of a swift, upward arpeggiation, pass it to the oboes, who make a little sport with it before the texture broadens to include the strings, which support a restless oboe solo with tremolo chords played *sul ponticello* (hence the scratchy sound). After a climax in the winds, the music collapses into the depth of the cellos and basses, a passage that radiates a dusky, Viennese tinge. After the entire section, varied and extended, is repeated at a slightly higher pitch level—with an upward "modulation"



in the emotional pitch as well—the work expands outward like a great sea, using endless developments of these ideas, along with two new ones, both in the violins: a very quick, oscillating movement of two chords, and an ardent melody in octaves alternating long notes with short ones.

A little later, when that melody is expanded upon by the solo violin, entering in a dialogue with the different families of the wind section, we understand that Perle's orchestration has an operatic element—the soloists as leading ladies and gentlemen, the various instrumental families as choruses and ensembles. Sometimes the dialogue is intrafamilial, as in two long sections for the strings alone; the second of these is a threnody, ardent and vulnerable, which reminds us that this is a work not only about modulations but about mortality as well. But there are a number of vigorous scherzo passages to enliven the texture, and the gently resigned return of the opening music at the close of the work lends the whole piece a kind of stoic gravity—an acceptance of nature's processes, a sense of logic to which Perle, in his scrupulous workmanship and delectable style, pays a moving tribute.

—Russell Platt

Maurice Ravel (1875-1937)
La Valse, Choreographic poem

First performance: January 8, 1920, Paris, Lamoureux Orchestra. *First BSO performances*: January 1922, Pierre Monteux cond. *First Tanglewood performance*: August 13, 1939, Serge Koussevitzky cond. *Most recent Tanglewood performance*: August 28, 2004, Charles Dutoit cond.

Ravel found it difficult to return to normal work after the ravages of the First World War. Quite aside from the long interruption in his compositional activity and the loss of many friends, he was suffering from a recurring insomnia that plagued him for the rest of his life and played a considerable role in the dramatic reduction of new works. He had already started sketching a symphonic poem that was intended to be a musical depiction of Vienna; naturally it was a foregone conclusion to cast the work as a grand orchestral waltz. Ravel had never yet visited the Austrian capital (he was only to do so in 1920, after finishing his big waltz composition), but he "knew" Vienna through the composers, going back to Schubert and continuing with the Strauss family and many others, who had added a special Viennese lilt to the waltz (in this sense Ravel was as familiar with Vienna as Bizet and Debussy were with Spain when they composed what we still regard as the most convincing "Spanish" music ever written).



The first sketches for *Wien* apparently date from 1907, when Ravel was completing another musical travelogue, the *Rapsodie espagnole*. He began orchestrating the work during 1914 but ceased after the outbreak of hostilities; he complained in his letters that the times were not suitable for a work entitled Vienna. After the war, Ravel was slow to take up the composition again. Only a commission from Serge Diaghilev induced him to finish it, with the new title *La Valse, Poème choréographique*, and intended for production by the Russian Ballet. When the score was finished, however, Diaghilev balked. He could see no balletic character in the music, for all its consistent exploitation of a dance meter, and he refused to produce the ballet after all. (This marked the end of good relations between the composer and the impresario.) *La Valse* was first heard in concert form; only in 1928 did Ida Rubenstein undertake a ballet production of the

score, for which Ravel added a stage direction: "An Imperial Court, about 1855." The score bears a brief scenic description:

> Clouds whirl about. Occasionally they part to allow a glimpse of waltzing couples. As they gradually lift, one can discern a gigantic hall, filled by a crowd of dancers in motion. The stage gradually brightens. The glow of chandeliers breaks out fortissimo.

The hazy beginning of *La Valse* perfectly captures the vision of "clouds" that clear away to reveal the dancing couples. The piece grows in a long crescendo, interrupted and started again, finally carried to an energetic and irresistible climax whose violence hints at far more than a social dance.

Ravel's date of "1855" for the *mise-en-scène* was significant. It marked roughly the halfway point of the century of Vienna's domination by the waltz—the captivating, carefree, mind-numbing dance that filled the salons, the ballrooms, and the inns, while the whole of Austrian society was slowly crumbling under an intensely reactionary government, the absolutism of Emperor Franz Joseph, who was twenty-five in 1855 and reigned until the middle of the First World War. The social glitter of mindless whirling about concealed the volcano that was so soon to explode. Ravel's *La Valse* has the captivating rhythms in full measure, but the music rises to an expressionistic level of violence, hinting at the concealed rot of the society. Would *La Valse* have been different if composed before the horrors of the war? Who can tell? In any case, consciously or not, Ravel's brilliantly orchestrated score captures the glitter and the violence of a society that, even as he was composing, had passed away.

—Steven Ledbetter

GUEST ARTISTS

Ludovic Morlot



The French musician Ludovic Morlot has been assistant conductor of the Boston Symphony Orchestra since the fall of 2004. He leads the orchestra at Tanglewood for the first time this evening, having made his BSO debut in April 2005 with a subscription program of music by Messiaen, Saint-Saëns, and Franck. He made his Tanglewood debut in 2001 leading the world premiere of the Tanglewood Music Center's 2001 Fromm Commission, Robin de Raaff's Piano Concerto, in that summer's Festival of Contemporary Music. In the forthcoming 2006-07 season, Mr. Morlot will make his debut with the Rotterdam Philharmonic and return to the Chicago Symphony Orchestra, the Orchestra Ensemble Kanazawa in Japan, and the Ensemble InterContemporain in Paris. He will also work at the Berlin Staatsoper as assistant to Daniel Barenboim. In 2005-06 he made his debut appearances with the New York Philharmonic, the Baltimore Symphony, the Chicago Symphony (on the latter's contemporary music series "Music Now"), and the Orchestre Philharmonique de Radio France, all to great critical acclaim. Other recent engagements have included the New World Symphony Orchestra and the Orchestra Ensemble Kanazawa (both in Japan and at the Schleswig-Holstein Festival in Germany). Ludovic Morlot has maintained a close working relationship with the Boston Symphony Orchestra since he was the Seiji Ozawa Fellowship Conductor at the Tanglewood Music Center in 2001. As well as conducting the orchestra in public concerts, his work as an assistant has included the much-heralded concert performances in Boston and New York of Debussy's *Pelléas et Mélisande* under Bernard Haitink. He also assisted with the Paris production of Schoenberg's *Erwartung* and Poulenc's *La Voix humaine* with Jessye Norman. Trained as a violinist, Ludovic Morlot studied conducting as a pupil of the late Charles Bruck at the Pierre Monteux School in Hancock, Maine. He furthered his studies at the Royal Academy of Music in London under Sir Colin Davis, and then at the Royal College of Music as recip-

ient of the Norman Del Mar Conducting Fellowship. From 2002 to 2004 he was conductor-in-residence with the Orchestre National de Lyon under David Robertson.

André Watts



André Watts burst upon the music world at sixteen, when he made his debut with Leonard Bernstein and the New York Philharmonic in their Young People's Concerts, broadcast nationwide on CBS-TV. Two weeks later, Bernstein asked him to substitute at the last minute for Glenn Gould in Liszt's E-flat piano concerto with the Philharmonic. In addition to regular visits to Ravinia, Tanglewood, Saratoga, the Mann Music Center, Mostly Mozart, and the Hollywood Bowl, his recent engagements have included appearances with the Philadelphia Orchestra, Los Angeles Philharmonic, and the Chicago, Pittsburgh, Houston, Dallas, National, St. Louis, Atlanta, Cincinnati, and Seattle symphonies; a tour with the Israel Philharmonic with performances in Boston, Chicago and Atlanta; recitals at New York's Lincoln Center and Metropolitan Museum, the Kennedy Center, and Disney Hall in Los Angeles; a Carnegie Hall appearance with the Orpheus Chamber Orchestra; a European tour with the Baltimore Symphony, and an appearance at the Proms in London. During 2005-06 he returned to the New York Philharmonic, Minnesota Orchestra, Detroit Symphony, and Dallas Symphony and was the featured soloist for the Philadelphia Orchestra's opening night gala. His summer activities include performances at the Hollywood Bowl, Saratoga, La Jolla Chamber Music Festival, and Chamber Music Northwest. Mr. Watts has appeared on numerous television programs; his 1976 New York recital on "Live From Lincoln Center" was the first full-length recital broadcast in the history of television. His performance at the 38th Casals Festival in Puerto Rico was nominated for an Emmy Award. His most recent television appearances were with the Philadelphia Orchestra for its 100th Anniversary Gala and with the Chamber Music Society of Lincoln Center. Recent recordings include both Liszt piano concertos and MacDowell's Concerto No. 2 with the Dallas Symphony and Tchaikovsky's Concerto No. 1 paired with Saint-Saëns's Concerto No. 2 with the Atlanta Symphony, both on Telarc. Solo recordings include "The Chopin Recital" and "The Schubert Recital," both on Angel/EMI. He is also included in the "Great Pianists of the 20th Century" series on Philips and has numerous recordings on Sony Classical. André Watts has played before royalty in Europe and heads of government all over the world. He won the Avery Fisher Prize in 1988 and, at twenty-six, was the youngest person ever to receive an honorary doctorate from Yale University. He has since received numerous such honors. In 1984 his alma mater, the Peabody Conservatory of Johns Hopkins University, honored him with its Distinguished Alumni Award; Peabody recognized his accomplishments again in May 1997 by presenting him with an honorary doctorate. Previously an artist-in-residence at the University of Maryland, Mr. Watts was appointed to the newly created Jack I. and Dora B. Hamlin Endowed Chair in Music at Indiana University in May 2004. André Watts made his BSO debut in January 1969 and his Tanglewood debut in July that same year. He has returned frequently for appearances in Boston and at Tanglewood, most recently in August 2004 as soloist in MacDowell's Piano Concerto No. 2.

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Supplication of the Firebird
Appearance of Thirteen Enchanted Princesses
The Princesses' Game with the Golden Apples (Scherzo)
Sudden Appearance of Ivan Tsarevich
The Princesses' Khorovod (Round Dance)
Daybreak
Ivan Tsarevich Penetrates the Palace of Kashchei
Magic Carillon: Appearance of Kashchei's Guardian Monsters; Capture of Ivan Tsarevich
Arrival of Kashchei the Immortal; His Dialogue with Ivan Tsarevich; Intercession of the Princesses
Appearance of the Firebird
Dance of Kashchei's Retinue under the Firebird's Spell
Infernal Dance of all Kashchei's Subjects
Lullaby (Firebird)
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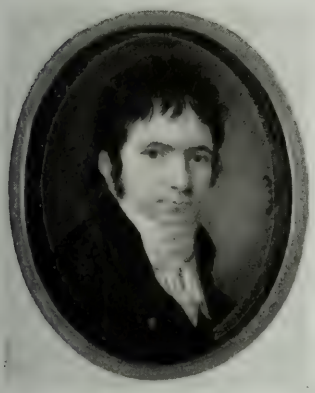
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NOTES ON THE PROGRAM

Ludwig van Beethoven (1770-1827)
Violin Concerto in D, Opus 61

First performance: December 23, 1806, Theater-an-der-Wien, Vienna, Franz Clement, soloist. *First BSO performance*: October 1885, Wilhelm Gericke cond., Franz Kneisel, soloist. *First Tanglewood performance*: August 8, 1940, Serge Koussevitzky cond., Albert Spalding, soloist. *Most recent Tanglewood performance*: July 24, 2005, Jens Georg Bachmann cond., Pinchas Zukerman, soloist.

The works Beethoven finished in the last half of 1806—the Violin Concerto, the Fourth Symphony, and the Fourth Piano Concerto among them—were completed rather rapidly by the composer following his extended struggle with the original version of *Fidelio*, which had occupied him from the end of 1804 until April 1806. The most important orchestral work Beethoven had previously completed was the *Eroica*, in which he overwhelmed his audiences with a forceful new musical language reflecting both his own inner struggles in the face of impending deafness and also his awareness of the political atmosphere around him. The next big orchestral work to embody this "heroic" style would be the Fifth Symphony, which began to germinate in 1804 but was completed only in 1808. Meanwhile, a more relaxed sort of expression began to emerge, incorporating a heightened sense of repose, a more broadly lyric element, and a more spacious approach to musical architecture. But while they share these characteristics, it is important to remember that the Violin Concerto, Fourth Symphony, and Fourth Piano Concerto do not represent a unilateral change of direction in Beethoven's approach to music; rather they reflect the emergence of a particular element that appeared strikingly at this time. Sketches for the Violin Concerto and the Fifth Symphony in fact occur side by side; and that the two aspects—lyric and heroic—of Beethoven's musical expression are not entirely separable is evident also in the fact that ideas for both the Fifth and *Pastoral* symphonies appear in the *Eroica* sketchbook of 1803-04, and that these two very different symphonies—the one strongly assertive, the other more gentle and subdued—were not completed until 1808, two years after the Violin Concerto.



The prevailing lyricism and restraint of Beethoven's Violin Concerto doubtless also reflect the particular abilities of Franz Clement, the violinist for whom it was written. More than just a virtuoso violinist, Clement was also an accomplished pianist, score-reader, and accompanist; from 1802 until 1811 he was conductor and concertmaster of Vienna's Theater-an-der-Wien. Beethoven headed the autograph manuscript with the dedication, "*Concerto par Clemenza pour Clement, primo Violino e direttore al Teatro a vienna dal L.v. Bthvn 1806.*" It seems that Beethoven completed the concerto barely in time for the premiere at the Theater-an-der-Wien on December 23, 1806. Clement reportedly performed the solo part at sight, but this did not prevent the undauntable violinist from interpolating, between the two halves of the concerto(!), a piece of his own played with his instrument held upside down. It was only later, however, that the concerto began to win its place in the repertory, after the thirteen-year-old violin virtuoso Joseph Joachim played it in London on May 27, 1844, with Felix Mendelssohn conducting. (Joachim left a set of cadenzas for the concerto that are sometimes still heard today, but those of another famous interpreter, Fritz Kreisler, are more frequently used. Gil Shaham plays Fritz Kreisler's cadenzas in this performance.)

By all reports, Clement's technical skill was extraordinary and his intonation no less

than perfect, but he was most highly regarded for his "gracefulness and tenderness of expression," for the "indescribable delicacy, neatness, and elegance" of his playing, attributes certainly called for in this concerto. But this is not to say that Beethoven's concerto is lacking in the virtuoso element, something we may claim to hear more readily in, say, the later-19th-century violin concertos by Brahms and Tchaikovsky, both of which have more virtuosity written into the notes on the page, and which may seem bigger or grander simply because of their more romantically extrovert musical language. In fact, an inferior violinist will get by less readily in the Beethoven concerto than in any of the later ones: the most significant demand this piece places upon the performer is the need for utmost musicality of expression, virtuosity of a special, absolutely crucial sort.

An appreciation of the first movement's length, flow, and musical argument is tied to an awareness of the individual thematic materials. It begins with one of the most novel strokes in all of music: four isolated quarter-notes on the drum usher in the opening theme, the first phrase sounding *dolce* in the winds and offering as much melody in the space of eight measures as one might wish. The length of the movement grows from its duality of character: on the one hand we have those rhythmic drumbeats, which provide a sense of pulse and of an occasionally martial atmosphere, on the other the tuneful, melodic flow of the thematic ideas, against which the drumbeat figure can stand in dark relief.

The slow movement, in which flute and trumpets are silent, is a contemplative set of variations on an almost motionless theme first stated by muted strings. The solo violinist adds tender commentary in the first variation (the theme beginning in the horns, then taken by the clarinet), and then in the second, with the theme entrusted to solo bassoon. Now the strings have a restatement, with punctuation from the winds, and then the soloist reenters to reflect upon and reinterpret what has been heard, the solo violin's full-



and upper-registral tone sounding brightly over the orchestral string accompaniment. Yet another variation is shared by soloist and plucked strings, but when the horns suggest still another beginning, the strings, now unmuted and *forte*, refute the notion. The soloist responds with a trill and improvises a bridge into the closing rondo.

By way of contrast, the music of this finale is mainly down-to-earth and humorous; among its happy touches are the outdoorsy fanfares that connect the two main themes and, just before the return of these fanfares later in the movement, the only pizzicato notes asked of the soloist in the course of the entire concerto. These fanfares also serve energetically to introduce the cadenza, after which another extended trill brings in a quiet restatement of the rondo theme in an extraordinarily distant key (A-flat) and then the brilliant and boisterous final pages, the solo violinist keeping pace with the orchestra to the very end.

—Marc Mandel

Igor Stravinsky (1882-1971)
The Firebird (complete)

First performance: June 25, 1910, Ballets Russes at the Paris Opéra, Gabriele Pierné cond., with Tamara Karsavina (the Firebird), Michel Fokine (Prince Ivan), Vera Fokina (the Tsarevna), and Alexis Bulgakov (Kashchei). *First Boston Symphony performance of the complete score (as opposed to the frequently heard "Firebird" Suite)*: March 1974, Seiji Ozawa cond. *First Tanglewood performance of the complete score*: August 24, 1974, Ozawa cond. *Most recent Tanglewood performance of the complete score*: July 22, 1989, Charles Dutoit cond.

The Firebird may be the only case of a major Stravinsky ballet that was not the composer's own idea, at least in its original germ. The Russian legend of the Firebird had been discussed as a possible subject for a ballet by Diaghilev and his staff early in 1909, and Michel Fokine, who was to create the choreography, worked out the scenario combining several Russian fairy tales. The choice of composer was problematic; Diaghilev wanted his old harmony teacher Liadov, but the latter was notoriously slow about finishing scores. So in the fall of 1909, the impresario approached the twenty-seven-year-old Stravinsky, whose *Fireworks* he had heard earlier in the year. Stravinsky was then



deeply engrossed in his opera *The Nightingale*, having just completed the first of two acts, but he naturally recognized at once the extraordinary opportunity that a Ballets Russes commission represented, and he was excited about the possibility of writing the big, formal dance numbers. He did have reservations about the necessity of writing gestural music to fit the dramatic passages of mime that related the story (in the style derided as "Mickey Mousing" when used to reflect the action in animated cartoons). In fact, much later, in *Expositions and Developments*, one of his series of published "conversations" with Robert Craft, he claimed, "The Firebird did not attract me as a subject. Like all story ballets, it demanded descriptive music of a kind I did not want to write." Nonetheless, given the likely boost to his career from such a commission, he was prepared to drop work on the opera and take up *The Firebird* at once. So willing was he, in fact, that he began the composition in November, six weeks before Diaghilev was able to offer a definite commission. He composed the opening pages at a *dacha* belonging to the Rimsky-Korskov family about seventy miles south of St. Petersburg. Returning to the city in December, he continued quickly with his work, finishing

the composition by March and the full score by the following month. The final date on the manuscript, May 18, 1910, reflects a last period of refinements of detail.

The premiere of the lavishly colorful score marked a signal triumph for the Ballets Russes and put the name of Stravinsky on the map. Diaghilev could hardly wait to get another work from him, and in the ensuing years he quickly turned out *Petrushka* and finally the epoch-making *Rite of Spring*—all this before having time to return to his unfinished opera! When he finally did get back to *The Nightingale*, Stravinsky was already among the most famous and influential composers of the century, but he was a vastly different composer from the one who had written the first act of that oddly divergent work.

For much of the rest of his life Stravinsky claimed a cordial dislike for *The Firebird*, calling it "too long and patchy in quality." But even if we acknowledge that there is some truth in his self-criticism, we must also recognize that his irritation stems partly from the fact that one of his most popular scores remained completely unprotected by copyright in the United States (this cost him a fortune in potential royalties) and partly from his frustration with listeners who were willing to follow him through *Firebird* to *Petrushka* and perhaps even to *The Rite of Spring*—but no farther. Stravinsky is by no means the first composer to denigrate a popular early work in the hope of attracting attention to his more recent music.

The scenario of *The Firebird* involves the interaction of human characters with two supernatural figures, the magic Firebird, a sort of good fairy, and the evil sorcerer Kashchei, a green-taloned ogre who cannot be killed except by destroying his soul, which is preserved in a casket in the form of an egg. Stravinsky needed to find a way to distinguish musically between the human and the supernatural elements of the story, and he used the same means employed by Rimsky-Korsakov in his last (and best-known) opera, *The Golden Cockerel* (which had not yet been performed when Stravinsky started work, though he certainly knew it in score): the humans are represented by diatonic, often folklike, melodies, the supernatural figures by chromatic ideas, slithery for Kashchei and his realm or shimmering arabesques for the Firebird (whose music is largely derived from a single motive).

The Firebird is most often heard in one or another of Stravinsky's suites. But this narrative ballet is really a danced opera, with "recitative" (the gestural music) and "arias" (the set pieces). Stravinsky claimed—late in life—that he had not wanted to write ges-







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tural music, yet there is no question that while he was actually composing, he shaped his music to follow Fokine's scenario in elaborate and effective detail. Thus, hearing only the suite is like listening to a record of the favorite arias from a popular opera without ever hearing the dramatic links. The full score allows the set dances a chance to "breathe," to grow out of something and find their motivation. The full score of the ballet is thus a much more satisfying artistic experience than simply hearing the suite of popular dances. Only in a hearing of the complete music is it possible to appreciate the confidence and imagination of the young composer writing his first ballet score, which showed at once that he was born to the field. His music reflects—and creates—the motion and the emotions of the characters on the stage in all their color and variety.

A short, hushed prologue creates a mood of magical awe. The double basses present a melodic figure (two semitones and a major third) that lies behind all the music of the Firebird. Following a culminating shower of brilliant harmonics on the violins (played with a new technique discovered by Stravinsky for this passage), a muted horn call signals the rise of the curtain on a nocturnal scene in the "Enchanted Garden of Kashchei," which continues the mysterious music of the opening (a chromatic bassoon phrase foreshadows the sorcerer). Suddenly the Firebird appears (shimmering strings and woodwinds), pursued by a young prince, Ivan Tsarevich. The Firebird performs a lively dance, all shot through with brilliant high interjections from the upper woodwinds. But Ivan Tsarevich captures the magic bird (horn chords *sforzando*) as it flutters around a tree bearing golden apples. The Firebird appears to be freed in an extended solo dance, but Ivan takes one of its feathers—a magic feather—before allowing it to depart. Ivan is left alone in the garden, though the unseen presence of Kashchei is still recalled by the bassoon.

Thirteen enchanted princesses, the captives of Kashchei, are allowed into the garden only at night. They appear—tentatively at first—and shake the apple tree. At the second try some golden apples come tumbling down (this is evident in the music), and they begin to play a game of catch. Ivan Tsarevich rudely interrupts the lively game they are playing, for he has fallen in love with one of them. They dance a *khorovod* (a stately slow round dance) to one of the favorite passages of the score, a melody first introduced by the solo oboe (this is an actual folk song). As day breaks (cock-crow being represented by solo trumpets with an augmented fourth), he learns that they are under the ogre's spell and must return to his castle. In pursuit of them, Ivan Tsarevich penetrates into the palace, but a magic carillon (a masterfully scored series of superimposed ostinatos) warns the monsters that serve as Kashchei's guards of the stranger's approach, and they capture the prince.

All the tintinnabulation brings the immortal Kashchei himself for a fierce encounter with the prince. He begins an interrogation of ever-changing moods (bringing back several themes from earlier in the ballet). The princesses attempt to intercede, but in vain. Kashchei begins to turn Ivan into stone, making a series of magic gestures: one—two—... But before he can make the third and final gesture, Ivan Tsarevich remembers the Firebird's feather; he waves it, summoning the Firebird to his aid. Kashchei's followers are enchanted by the magic bird, who sets them dancing to an "infernal dance" of wild syncopation and striking energy. The Firebird, in a slow gentle dance like a lullaby, reveals Kashchei's secret to the prince who, as the ogre wakes up from his enchantment, finds the casket and smashes the egg, destroying the monster's soul. A profound darkness yields to the dawn of a new day; the palace and the followers of Kashchei have disappeared. All the knights that had been turned to stone before come back to life (in a sweetly descending phrase of folklike character) and all take part in a dance of general happiness (a more energetic version of the same phrase). The Firebird has disappeared, but her music, now rendered more "human" in triadic harmony, sounds in the orchestra

as the curtain falls.

Though much of the matter is a piece with Rimsky-Korsakov's fairy tale opera composed only a short time previously, there are things in the manner of *The Firebird* that already foreshadow the revolutionary composer to come: the inventive ear for new and striking sounds, the love of rhythmic irregularities (though there is much less of it here than in the later ballets), and the predilection for using ostinatos—repeated fragments of a melodic and rhythmic idea—to build up passages of great excitement, a procedure that will reach the utmost in visceral force with *The Rite of Spring*. As seen from the vantage point of today, *The Firebird* is almost a romantic work of the last century, but the dancers at the first performance found the music demanding, challenging them to the utmost. If, in listening to this familiar score, we can cast our minds back into the framework of 1910, we may be able to sense afresh the excitement of being on the verge of a revolution.

—Steven Ledbetter

GUEST ARTISTS

Hans Graf



The distinguished Austrian conductor Hans Graf is currently music director of the Houston Symphony, a post for which he was unanimously chosen in September 2000. Mr. Graf completed his eighth and final season as music director of the Calgary Philharmonic in May 2003 and concluded a six-year tenure as music director of the Orchestre National Bordeaux Aquitaine in June 2004. A much sought-after guest conductor in North America, he has led the major orchestras and participated in prestigious festivals, including Blossom, Wolf Trap, and Mostly Mozart. Over the past decade he has developed a close relationship with the Boston Symphony, appearing regularly with the orchestra during the subscription season and at Tanglewood. During 2005-06 he appeared with the Pittsburgh Symphony both in Pittsburgh and on a Midwest tour, the Minnesota Orchestra, the Saint Paul Chamber Orchestra, and the Toronto and Baltimore symphonies. That season also brought his Carnegie Hall debut with the Houston Symphony. In 2004-05 he made debuts with the New York Philharmonic and Los Angeles Philharmonic. Internationally Mr. Graf conducts in Scandinavia, France, Italy, Japan, and Australia. He has appeared with the Vienna Philharmonic, Vienna Symphony, and Leipzig Gewandhaus Orchestra as well as with the St. Petersburg, Czech, and Israel philharmonics. European festival appearances include the Maggio Musicale Fiorentino, Bregenz, Aix en Provence, Orange, and Savonlinna in Finland; he appeared at the Salzburg Festival for twelve consecutive seasons. Mr. Graf first conducted the Vienna State Opera in 1981 and has since led productions in the opera houses of Berlin, Munich, Paris, and Rome; his extensive opera repertoire includes several world premieres. Recent opera engagements have included *Parsifal* at Zurich Opera and *Boris Godunov* at the Opera National du Rhin in Strasbourg. Born in 1949 near Linz, Hans Graf studied violin and piano as a child. He received diplomas in piano and conducting from the Musikhochschule in Graz and continued his conducting studies with Franco Ferrara, Sergiu Celibidache, and Arvid Jansons. He served as music director of the Iraqi National Symphony Orchestra in Baghdad in 1975-76 and the following year began coaching at the Vienna State Opera. His international career was launched in 1979 when he was awarded first prize at the Karl Böhm Competition. For ten years he was music director of the Salzburg Mozarteum Orchestra. Mr. Graf's discography includes the complete symphonies of Mozart and Schubert and the premiere recording of Zemlinsky's opera *Es war einmal*. He has recorded for the EMI, Orfeo, Erato, Capriccio, and JVC; his most recent releases include the complete works of Dutilleux for BMG/Arte Nova and works by Bartók and Stravinsky with the

Houston Symphony for Koch International. In June 2002 he was awarded the Chevalier de l'Ordre de la Legion d'Honneur by the French government for championing French music around the world. Hans Graf made his BSO debut in March 2004 and his Tanglewood debut in 1997. He made his most recent subscription appearances in January 2005 and his most recent Tanglewood appearance last summer.

Gil Shaham



Violinist Gil Shaham is in demand throughout the world for concerto, recital, and ensemble appearances on the great concert stages and at the most prestigious festivals. Highlights of Mr. Shaham's 2005-06 season include engagements with the New York Philharmonic, Boston Symphony Orchestra, Philadelphia Orchestra, New World Symphony, San Francisco Symphony, Saint Louis Symphony, Milwaukee Symphony, New Jersey Symphony, Dallas Symphony, and abroad with the leading orchestras of Rome, Florence, Birmingham, Prague, Paris, and London. In addition, he joins the Academy of St. Martin in the Fields as leader and soloist on that orchestra's United States tour. Besides his many orchestral engagements, Mr. Shaham regularly tours in recital with pianist Akira Eguchi. He also enjoys musical collaborations with his family, including his wife, violinist Adele Anthony, his sister, pianist Orli Shaham, and his brother-in-law, conductor David Robertson. In summer 2006 he tours and records the Schubert piano trios with Yefim Bronfman and Truls Mørk. Several of Mr. Shaham's more than two dozen concerto and solo compact discs have become best-sellers in the United States and abroad, also earning prestigious honors including multiple Grammy awards, a Grand Prix du Disque, Diapason d'or, and *Gramophone*'s Editor's Choice Award. Mr. Shaham's most recent recordings—"The Fauré Album" with Akira Eguchi and "The Prokofiev Album" with Orli Shaham—have been produced for his own label, Canary Classics. Gil Shaham was born in Champaign-Urbana, Illinois, in 1971. In 1973 he moved with his parents to Israel, where at age seven he began violin studies with Samuel Bernstein of the Rubin Academy of Music and was granted annual scholarships by the America-Israel Cultural Foundation. In 1981, while studying with Haim Taub in Jerusalem, he made debuts with the Jerusalem Symphony and the Israel Philharmonic. That same year he began his studies with Dorothy DeLay and Jens Ellerman at Aspen. In 1982, after taking first prize in Israel's Claremont Competition, he became a scholarship student at Juilliard, where he worked with Ms. DeLay and Hyo Kang. He has also studied at Columbia University. Gil Shaham was awarded the prestigious Avery Fisher Career Grant in 1990. He plays the 1699 Countess Polignac Stradivarius. He lives in New York City with his wife and their two children. Following Gil Shaham's subscription series debut at Symphony Hall with the visiting Orchestra of St. Luke's, he made his BSO debut at Tanglewood in August 1993, since which time he has performed with the orchestra regularly at Symphony Hall and at Tanglewood. He made his most recent Tanglewood appearance with the BSO last summer and his most recent subscription appearances this past April. Earlier this month he appeared in Ozawa Hall performing piano trios of Schubert and Tchaikovsky with pianist Yefim Bronfman and cellist Truls Mørk.

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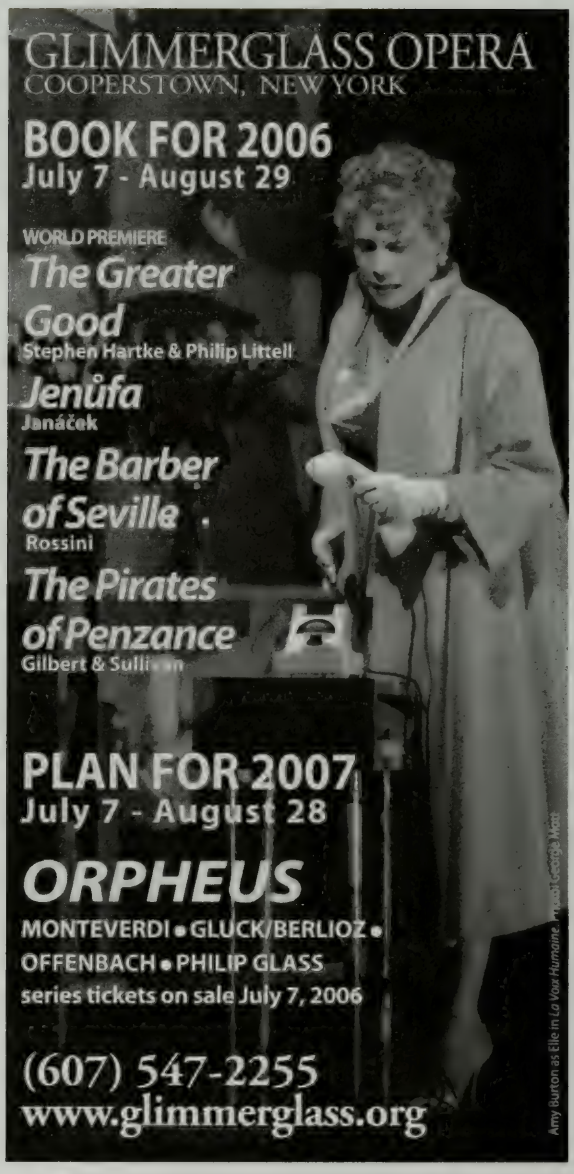
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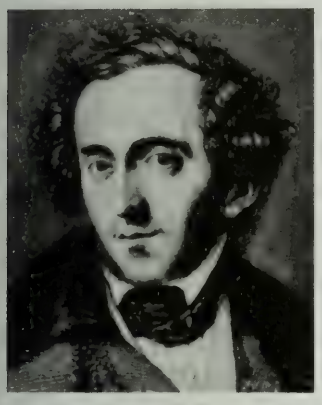
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NOTES ON THE PROGRAM

Felix Mendelssohn (1809-1847)
Symphony No. 4 in A, Opus 90, *Italian*

First performance: May 13, 1833, London, Philharmonic Society, Mendelssohn cond. *First BSO performances*: October 1884, Wilhelm Gericke cond. *First Berkshire Festival performance*: August 16, 1936, Serge Koussevitzky cond. *First Tanglewood performance*: August 2, 1941, Koussevitzky cond. *Most recent Tanglewood performance*: July 6, 2002, Rafael Frühbeck de Burgos cond.

As the scion of a well-off middle-class German family, Felix Mendelssohn undertook the Grand Tour to the centers of classical culture in Italy; his tour was somewhat grander than most, extending from early May 1830 to late June 1832 and including months-long stops in Rome, Paris, and London (he had already spent some eight months in the British isles in 1829). From Rome on December 20, 1830, Felix wrote to his family, "The Hebrides is completed at last, and a strange production it is." After mentioning a few small vocal pieces he was working on, he added, "After the new year I intend to resume instrumental music, and to write several things for the piano, and probably a symphony of some kind, for two have been haunting my brain." The two symphonies in question were the ones we know as the *Scotch* (or, better, *Scottish*) and *Italian* symphonies, numbered three and four in the traditional conception of Mendelssohn's symphonic output. The first of these, like the *Hebrides* Overture, was a reaction to his visit to Scotland the year before, while the *Italian* Symphony grew out of his new experiences in Rome and, later, Naples.



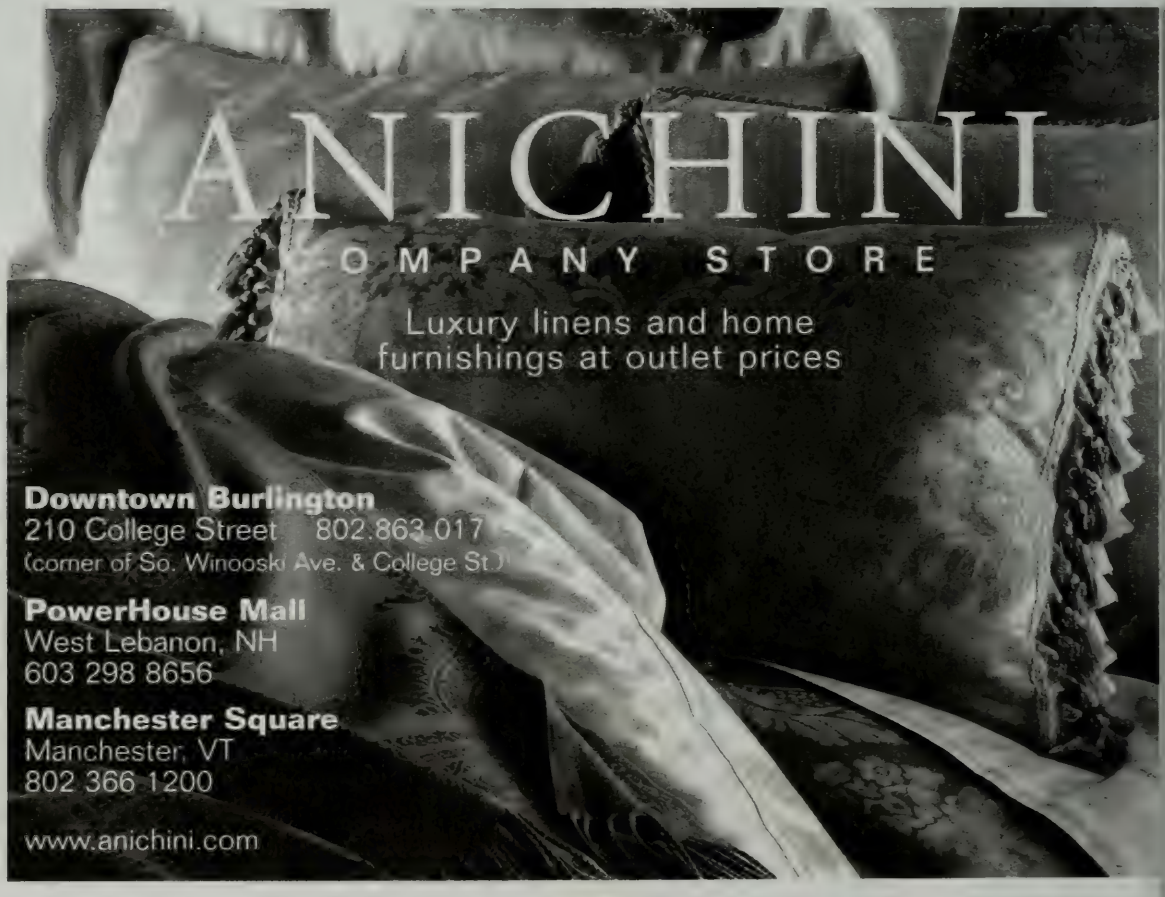
Just after Christmas, Felix complained of absolutely miserable rainy weather which, no doubt, made it easier for him to settle down to composition instead of running off to visit the villa and gardens at Tivoli or some other sightseeing wonder. And though the weather became springlike by mid-January, he was able to write on the 17th that he had nearly completed some small works, adding "the two symphonies also begin to assume a more definite form, and I particularly wish to finish them here." Surely it seems unlikely for a composer to work on avowedly *Scottish* and *Italian* symphonies (the names come from Mendelssohn himself) at the same time, but that is precisely what happened. He remained in Rome through Easter in order to experience the full effect of the traditional liturgical music of the Papal choir, the only complaint being that the beautiful weather drove away the "misty Scottish mood," so he chose to set aside that symphony for the time being. We may presume that his "Italian" mood responded to all the stimuli, however, for when he reached Naples he wrote to his sister Rebecca that his cantata *Die erste Walpurgisnacht* (a setting of a Goethe poem, which he had worked on most of the winter) should be completed in a few days if the bad weather held, adding, "If I continue in my present mood, I shall finish my Italian symphony also in Italy, in which case I shall have a famous store to bring home with me, the fruits of this winter."

Since the *Italian* Symphony has long been regarded as one of his most perfect works, Mendelssohn's uncertainty about letting it out of his hands and his constantly feeling the need to revise it are hard to credit today, but whatever faults—real or imagined—the composer found in the score resulted in its appearance only after his premature death. Then, over a brief period of about five years, many scores previously withheld by the composer were at last published (although a great deal of his work was not printed even then, so aware were his executors of his careful, even finicky attitude toward scores that

might be less than perfectly finished). The last work brought out in the composer's lifetime was a set of Christmas piano pieces published as Opus 72; any number after that was added posthumously, with no regard for the chronological order of composition. The "Opus 90" of the *Italian* Symphony gives a misleadingly false impression of its being a late work, whereas it is actually, as we have seen, one of the most brilliant early orchestral scores of this incredibly precocious artist.

The richly assured orchestration makes its mark in the opening measures with a background of repeated chords in the woodwinds over which the violins sing their enthusiastic, soaring theme. The sonority of the first measure alone is enough to identify this score out of the entire symphonic repertory. The racing activity never stops or slows, even when the strings become the lightest staccato whisper to bring in the clarinets and bassoons with the secondary theme. But shortly before the end of the exposition the activity just barely slows to allow the solo clarinet one superbly romantic moment, whispering the opening theme in notes twice as long as before. As is usually the case with sonata-form first movements, Mendelssohn puts a repeat sign at the end of the exposition; in this case, though, the repeat is absolutely essential, since the first ending contains a new idea in the oboe and then in the strings—a soaring-upward that settles gracefully down to the cadence—which will play an important role in the coda. The second time through the exposition, leading on into the development, this passage is omitted. Much of the development is based on a new idea treated imitatively in the strings with punctuation from the woodwinds until the latter assert the importance of the main theme on top of everything. The new theme is recapitulated in place of the romantic moment for the clarinet in the exposition, and the coda works all of the preceding materials in with the concluding material from the first ending in a wonderfully imaginative web.

Mendelssohn wrote to his sister Fanny that he would look for inspiration for the



second movement in Naples. As it stands, there is no verbal hint of a program in this Andante, but Tovey professed to discern the influence of a religious procession through the streets (although such a procession need not have been limited to Naples). The opening figure, a "wailing" gesture, introduces a measured and rather sombre march-like theme in D minor. The third movement is the embodiment of graceful themes, with a light but poetic touch in the horn calls deftly answered by violin and flute scales in the Trio. The Saltarello is a whirlwind of rushing activity, from the orchestral trills and punctuating chords of the first measure, through the unison statement of the basic rhythm, to the end. The biggest surprise, perhaps, is that Mendelssohn begins in the minor mode and, contrary to all expectation, refuses to yield, even in the very last measures, to a conclusion in the major. But the energy and the brilliant orchestration of the whole, the unflagging verve and ceaseless activity, bring on a conclusion that, for all its surprises, is as fully gratifying as any that Mendelssohn ever wrote.

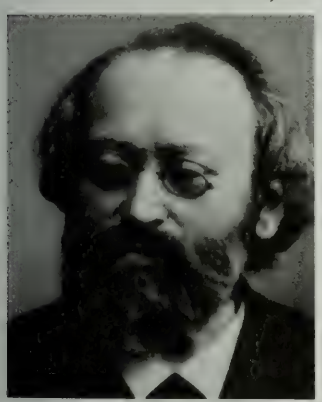
The *Italian* Symphony is the product of a very young man—of twenty-two to twenty-four years. Not so young, certainly, as the composer of the Octet or the overture to *A Midsummer Night's Dream*, but still a man in the first flush of his mature powers. And though Mendelssohn can hardly be said ever to have been an old man, it is unlikely that the intended later revisions, if he had ever gotten around to them as he hoped, could have had any effect but to vitiate the overwhelming sense of youth that we find in this score.

—Steven Ledbetter

Max Bruch (1838-1920)
Violin Concerto No. 1 in G minor, Opus 26

First performance: January 5, 1868, Bremen, Karl Martin Rheinthaler cond., Joseph Joachim, soloist. *First BSO performances*: October 1882, Georg Henschel cond., Louis Schmidt, soloist. *First Tanglewood performance*: August 8, 1975, Arthur Fiedler cond., Emanuel Borok, soloist. *Most recent Tanglewood performance*: August 18, 2002, Sir Neville Marriner cond., Vadim Repin, soloist.

Max Bruch was a child prodigy who grew into a gifted composer of extraordinary taste and refinement, a composer who could always be relied on to turn out works of professional finish and often of great beauty. He composed in virtually every medium and was highly successful in most. His cantata *Frithjof*, Opus 23 (1864), was extraordinarily popular for the rest of the century; it used to be given in Boston every year or so. Similarly his *Odysseus* (a cantata built on scenes from Homer), *Achilleus*, and a setting of Schiller's *Das Lied von der Glocke* were long popular in the heyday of the cantata and oratorio market that was fueled by annual choral festivals in just about every town of any size or cultural pretension in Europe or America. He also wrote three operas, three symphonies, songs, choral pieces, and chamber music. He was active as a conductor in Germany and England and eventually became a professor of composition at the Berlin Academy.



Yet today he is remembered primarily for a few concertos. There can be little doubt that the violin was his preferred solo instrument. With the exception of a double concerto for clarinet and viola, all of his compositions for soloist with orchestra—three concertos, the *Scottish Fantasy*, a Serenade, and a *Konzertstück*—feature the violin. The absence of other media in his concerto output was not for lack of opportunity or invitation.

But Bruch felt a strong disinclination to compose for the piano. When Eugen d'Albert specifically asked for a piano concerto in 1886, Bruch wrote to his publisher Simrock, "Well—me, write a piano concerto! That's the limit!" Twelve years earlier, when Simrock had suggested that there might be a market for a cello concerto, Bruch was even more outspoken: "I have more important things to do than write stupid cello concertos!"

In any case, Bruch limited himself almost totally to the violin, and of his three concertos for that instrument, the first was one of his earliest successes and remains the most frequently performed of all his works. The fact that his other work has almost totally dropped out of sight may have been caused, in large part, by his desire to compose music that was immediately "accessible," comprehensible to the bulk of the audience on first hearing. Such music rarely retains its interest over the stylistic changes of a century. Bruch was certainly never embroiled in the kind of controversy that followed Brahms or Wagner or most of the other great innovators. In many respects he resembled the earlier Spohr and Mendelssohn, both of whom wrote a great deal of merely ingratiating music (though Mendelssohn, to be sure, also composed music that was more than that); it might be well made, but it did not speak to audiences across the decades, though

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every now and then someone would trot out one piece or another, having discovered that it was undeniably "effective."

One of the few works of Bruch that has not fallen into that rather patronizing category is his earliest published large-scale work, the present concerto. And it is, of course, the violinists who have kept it before the world, since it is melodious throughout and ingratiatingly written. The G minor concerto is so popular, in fact, that it is often simply referred to as "the Bruch concerto," though he wrote two others for violin, both in D minor.

Bruch had a great deal of difficulty bringing the work to a successful conclusion; he reworked it over a period of four years, which included even a public performance of a preliminary version. In the end, many of the details of the solo part came about as the result of suggestions from many violinists. The man who had the greatest hand in it was Joseph Joachim (who was, of course, also to serve much the same function for the violin concerto of Johannes Brahms); Joachim's contribution to the score fully justifies that placing of his name on the title page as dedicatee. He worked out the bowings as well as many of the virtuoso passages; he also made suggestions concerning the formal structure of the work. Finally, he insisted that Bruch call it a "concerto" rather than a "fantasy," as the composer had originally intended.

Bruch's planned title—"Fantasy"—helps to explain the first movement, which is something of a biological sport. Rather than being the largest and most elaborate movement formally, Bruch designs it as a "prelude" and labels it as such. The opening timpani roll and woodwind phrase bring in the soloist in a progressively more dramatic dialogue. The modulations hint vaguely at formal structures and new themes, but the atmosphere throughout is preparatory. Following a big orchestral climax and a brief restatement of the opening idea, Bruch modulates to E-flat for the slow movement, which is directly



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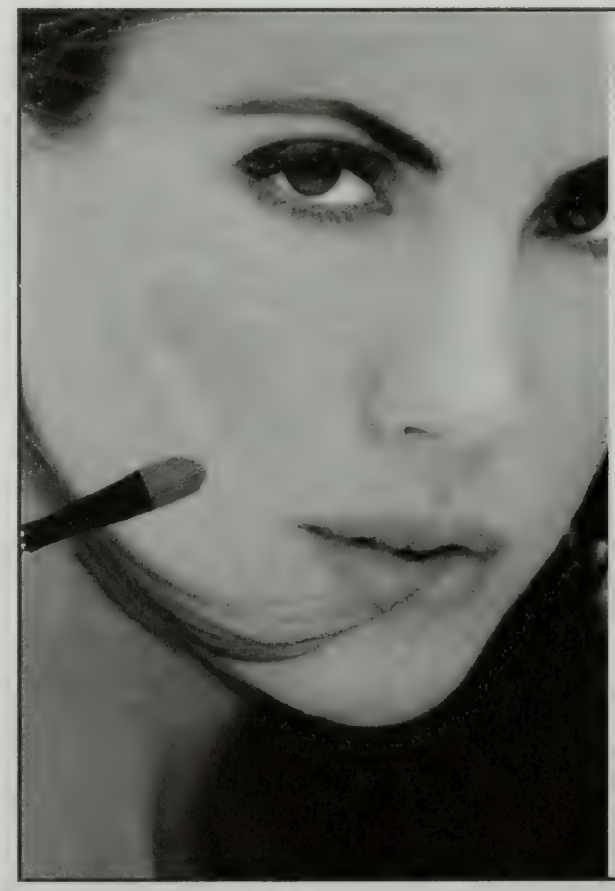
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linked to the Prelude. This is a wonderfully lyrical passage; the soloist sings the main theme and an important transitional idea before a modulation to the dominant introduces the secondary theme (in the bass, under violin triplets). Though the slow movement ends with a full stop (unlike the Prelude), it is directly linked with the finale by key. The last movement begins with a hushed whisper in E-flat, but an exciting crescendo engineers a modulation to G major for the first statement (by the soloist) of the main rondo theme. This is a lively and rhythmic idea that contrasts wonderfully with the soaring, singing second theme, which remains in the ear as the most striking idea of the work, a passage of great nobility in the midst of the finale's energy.

—Steven Ledbetter

Richard Strauss (1864-1949)
Till Eulenspiegel's Merry Pranks, Opus 28

First performance: November 5, 1895, Cologne, Franz Wüllner cond. *First Boston Symphony performance*: February 1896, Emil Paur cond. *First Tanglewood performance*: August 8, 1946, Serge Koussevitzky cond. *Most recent Tanglewood performance by the BSO*: July 23, 1999, Roberto Abbado cond. *Most recent Tanglewood performance*: August 3, 2004, Tanglewood Music Center Orchestra, Christoph von Dohnányi cond. (as part of Tanglewood on Parade).

There was a real Till Eulenspiegel, born early in the fourteenth century near Brunswick and gone to his reward—in bed, not on the gallows as in Strauss's tone poem—in 1350 at Mölln in Schleswig-Holstein. Stories about him have been in print since the beginning of the sixteenth century, the first English version coming out around 1560 under the title *Here beginneth a merye Jest of a man that was called Howleglas* ("*Eule*" in German means "owl" and "*Spiegel*" "mirror" or "looking-glass"). The consistent and serious theme behind his jokes and pranks, often in themselves distinctly on the coarse and even brutal side, is that here is an individual getting back at society, more specifically the shrewd peasant more than holding his own against a stuffy bourgeoisie and a repressive clergy. The most famous literary version of *Till Eulenspiegel* is the one published in 1866 by the Belgian novelist Charles de Coster: set in the period of the Inquisition in the sixteenth century, it is also the most explicitly politicized telling of the story, and it is the source of one of the great underground masterpieces of 20th-century music, the oratorio *Thyl Claes* by the Russian-German composer Vladimir Vogel.



Strauss knew de Coster's book, and it seems also that in 1889 in Würzburg he saw an opera called *Eulenspiegel* by Cyrill Kistler, a Bavarian composer whose earlier opera *Kunihild* had a certain currency in the '80s and early '90s, and for which he was proclaimed as Wagner's heir. Indeed, Strauss's first idea was to compose an *Eulenspiegel* opera, an idea that appealed to him especially after the failure of his own exceedingly Wagnerian *Guntram* in 1894. He sketched a scenario and later commissioned another from Count Ferdinand von Sporck, the librettist of Kistler's *Kunihild*, but somehow the project never got into gear. "I have already put together a very pretty scenario," he wrote in a letter, "but the figure of Master Till does not quite appear before my eyes. The book of folk-tales only outlines a generalized rogue with too superficial a dramatic personality, and developing his character in greater depth, taking into account his contempt for humanity, also presents considerable difficulties."

But if Strauss could not see Master Till, he could hear him, and before 1894 was out, he had begun the tone poem that he finished on May 6, 1895. As always he could not make up his mind whether he was engaged in tone painting or "just music." To Franz Wüllner, who was preparing the first performance, he wrote:

> I really cannot provide a program for *Eulenspiegel*. Any words into which I might put the thoughts that the several incidents suggested to me would hardly suffice; they might even offend. Let me leave it, therefore, to my listeners to crack the hard nut the Rogue has offered them. By way of helping them to a better understanding, it seems enough to point out the two Eulenspiegel motives [Strauss jots down the opening of the work and the virtuosic horn theme], which, in the most diverse disguises, moods, and situations, pervade the whole up to the catastrophe when, after being condemned to death, Till is strung up on the gibbet. For the rest, let them guess at the musical joke a Rogue has offered them.

On the other hand, for Wilhelm Mauke, the most diligent of early Strauss exegetes, the composer was willing to offer a more detailed scenario—Till among the marketwomen, Till disguised as a priest, Till paying court to pretty girls, and so forth—the sort of thing guaranteed to have the audience anxiously reading the program book instead of listening to the music, probably confusing priesthood and courtship anyway, wondering which theme represents "Till confounding the Philistine pedagogues," and missing most of Strauss's dazzling invention in the process. (Also, if you've ever been shown in a music appreciation class how to "tell" rondo form, forget it now.) It is probably useful to identify the two Till themes, the very first violin melody and what the horn plays about fifteen seconds later,* and to say that the opening music is intended as a "once-upon-a-time" prologue that returns after the graphic trial and hanging as a charmingly formal epilogue (with rowdily humorous "kicker"). For the rest, Strauss's compositional ingenuity and orchestral bravura plus your attention and fantasy will see to the telling of the tale.

—Michael Steinberg

*It is told that Strauss's father, probably both the most virtuosic and the most artistic horn player of his time, protested the unplayability of this flourish. "But Papa," said the composer, "I've heard you warm up on it every day of my life."

William Mercer



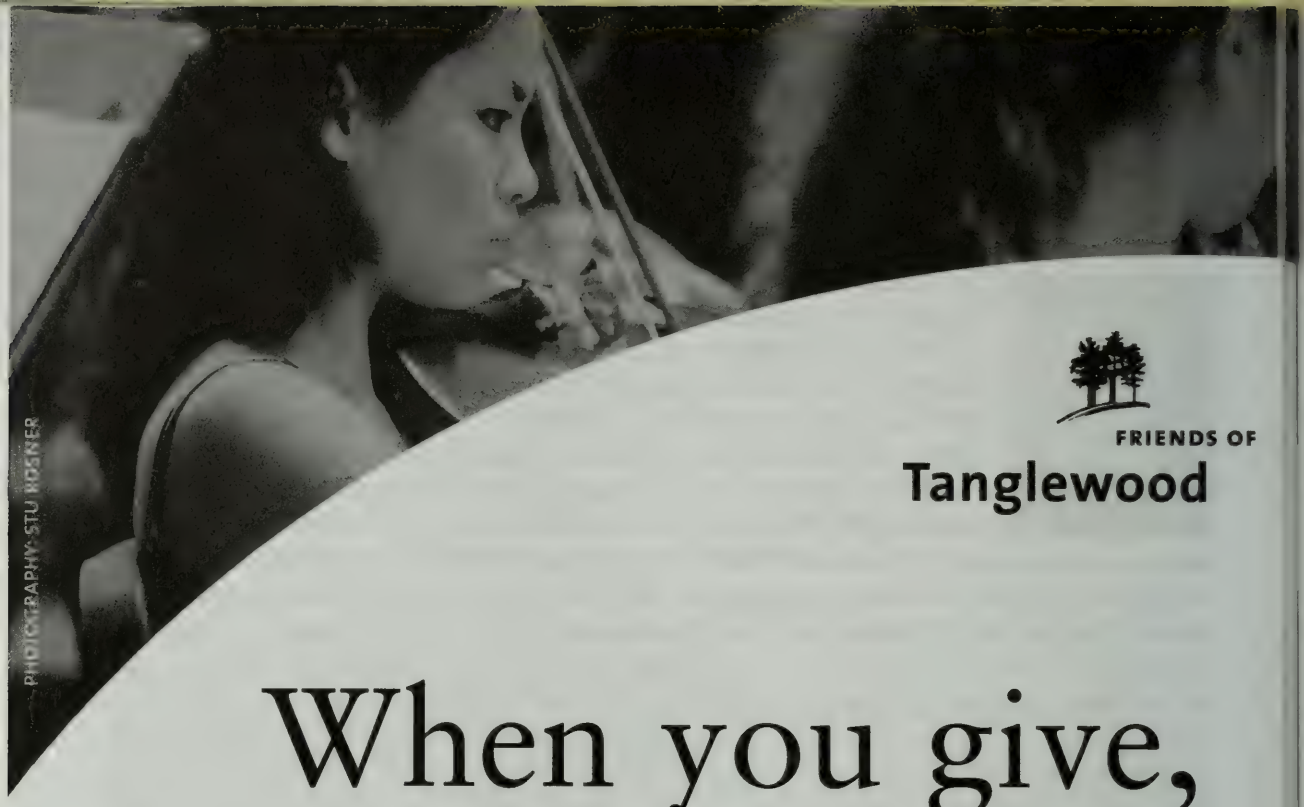
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For a biography of **Hans Graf**, see page 34.

Midori



In the twenty-third season of her performing career, Midori furthers her commitment to education, community outreach, and master classes, in addition to appearing in more than 100 concerts around the world. She performs in recital with pianists Charles Abramovic and Robert McDonald and plays with two orchestras in Brazil. With the Bayerischer Rundfunk and Mariss Jansons, she performs in Munich and on tour in Japan. She travels to Switzerland, Liechtenstein, Austria, and Germany with the Hamburg NDR Sinfonieorchester and conductor Alan Gilbert, and to Australia for concerto performances with three prominent Australian orchestras. Interspersed among her tours are individual engagements with such orchestras as the San Francisco Symphony, Philadelphia Orchestra, New York Philharmonic, London Symphony, the Deutsches Symphonie-Orchester, and National Symphony. Midori's time is increasingly taken up with five outreach organizations she has founded to address the issue of access to a variety of great music: Midori & Friends, which provides comprehensive music education to disadvantaged children in this country; Music Sharing, a similar program she initiated in Japan; Partners in Performance, bringing chamber music performances to small communities; the University Residencies Program; and the Orchestra Residencies Program. She also conducts master classes all over the world, gives individual lessons to private students at the Manhattan School of Music, where she has taught since 2001, and serves as Heifetz Chair at USC's Thornton School of Music. Midori and Vadim Repin have joined forces in a new initiative, the Midori/Repin Commissioning Project, through which donors will commission four-minute solo works to be used by the two violinists as encores and in personal appearances beginning in the 2006-07 season. Midori records exclusively for Sony/BMG, which this year releases a DualDisc featuring archival and new audio recordings on one side and video on the other. Her 2003 recording of the Bruch G minor and Mendelssohn E minor concertos, recorded live with the Berlin Philharmonic under Mariss Jansons, won Germany's coveted Deutsche Schallplattenpreis, as did her recording of French recital repertoire with pianist Robert McDonald. In 2004 Midori joined the ranks of published authors with the release in Germany of a memoir titled *Einfach Midori* ("Simply Midori"). Born in Osaka, Japan, in 1971, Midori made her historic debut when she was introduced as a surprise guest artist by conductor Zubin Mehta at the New York Philharmonic's traditional New Year's Eve concert in 1982. She lives in New York City. In 2000 she completed a bachelor's degree in psychology and gender studies at the Gallatin School of New York University, graduating *magna cum laude*; she received her master's degree in September 2005. Her violin is the 1734 Guarnerius del Gesu "ex-Huberman," which is on lifetime loan to her from the Hayashibara Foundation. Midori made her BSO debut with Bernstein's Serenade in July 1986 under the composer's direction at Tanglewood. Her most recent BSO appearance was at Tanglewood in July 2004, as soloist in Tchaikovsky's Violin Concerto led by Kurt Masur.



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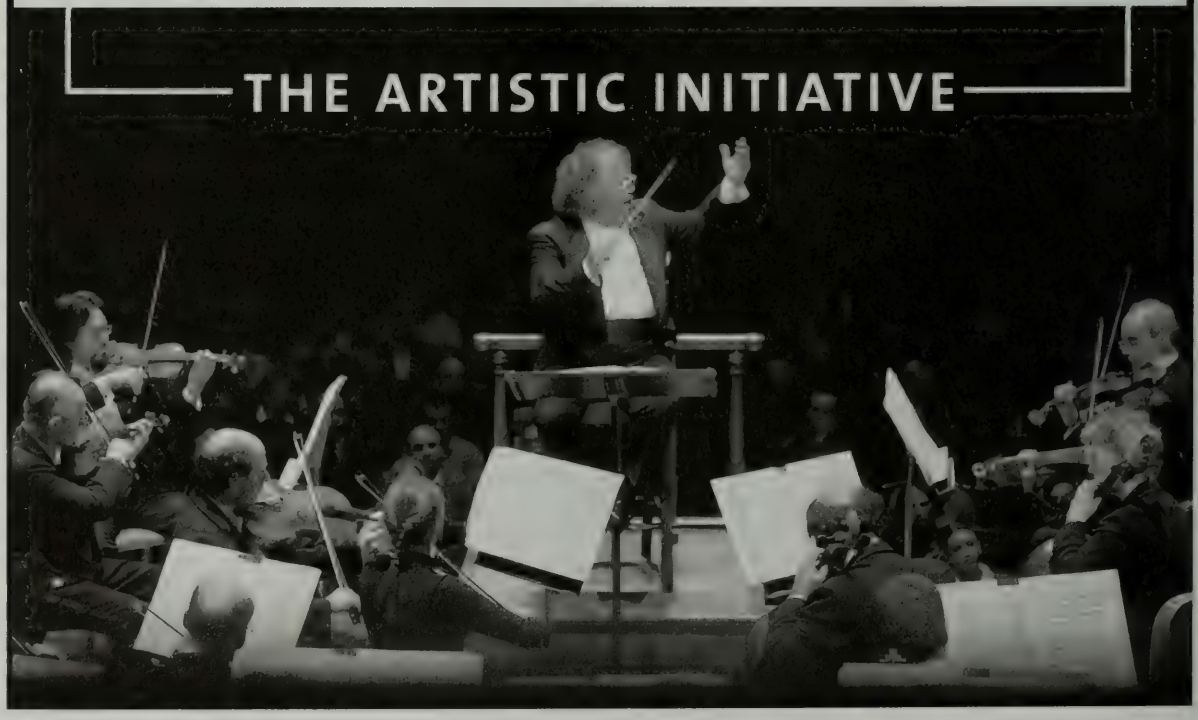
Throughout its long and illustrious history, the Boston Symphony Orchestra has been a leader among orchestras. Now, under the direction of James Levine, the BSO has entered an energizing and unprecedented phase of artistic growth and is poised to become the pre-eminent symphonic institution in the world.

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

THE ARTISTIC INITIATIVE

Inspired by the vision of Maestro Levine, the BSO is engaging in new initiatives to further the artistic excellence of the orchestra and simultaneously enhance the concert experience for local, national, and international audiences. These activities include the presentation of rarely-performed large-scale works, engagement of the world's finest visiting artists, and institution of a new approach to music preparation. Unique among orchestral organizations, these advances require expanded rehearsal time and supplemental players to produce inspiring performances of some of the great works in the repertoire.

To support these new approaches, the Trustees of the Boston Symphony Orchestra have established The Artistic Initiative, an effort to raise new endowment funds to create a revenue stream that will support these activities for years to come. More immediately, the Initiative also seeks directed grants to provide immediate revenue for artistic expenses while endowment funds are being raised.



THE ARTISTIC INITIATIVE *(continued)*

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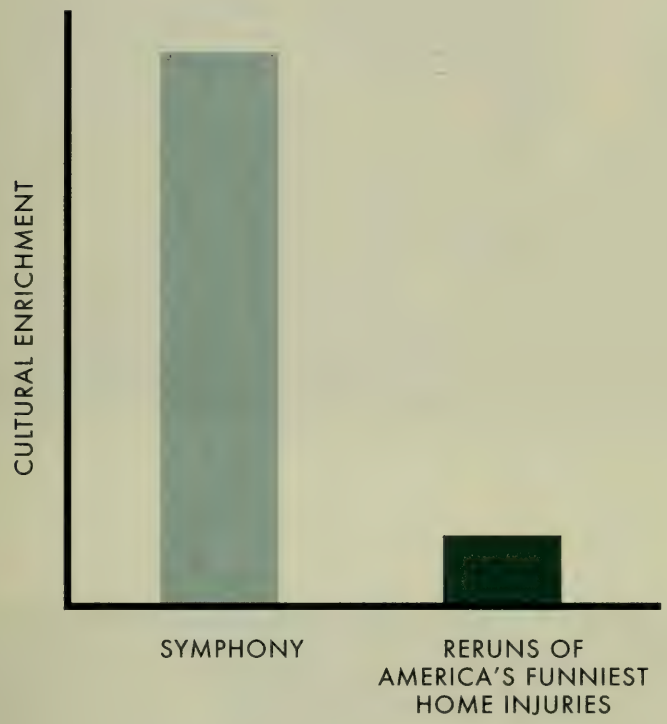


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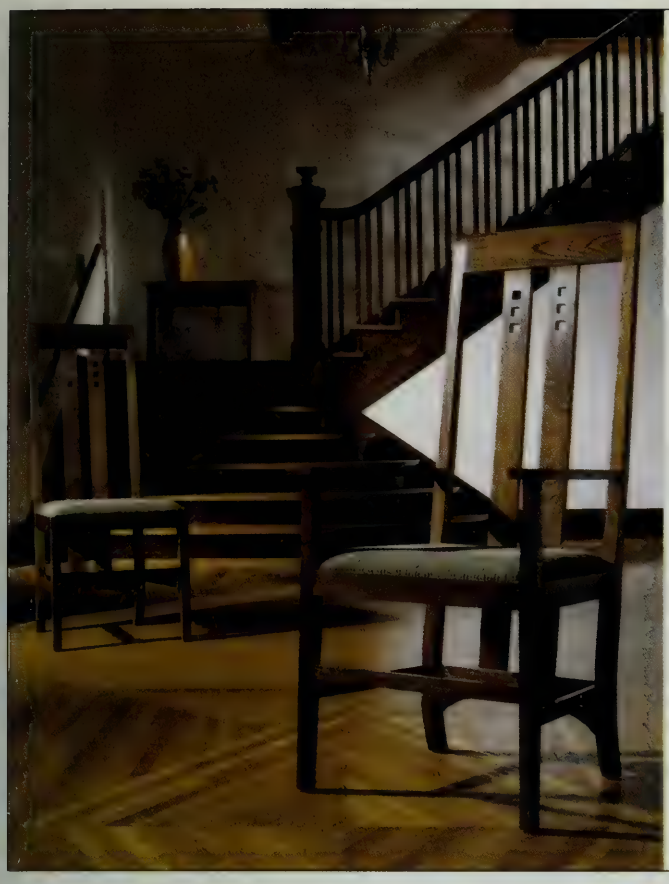
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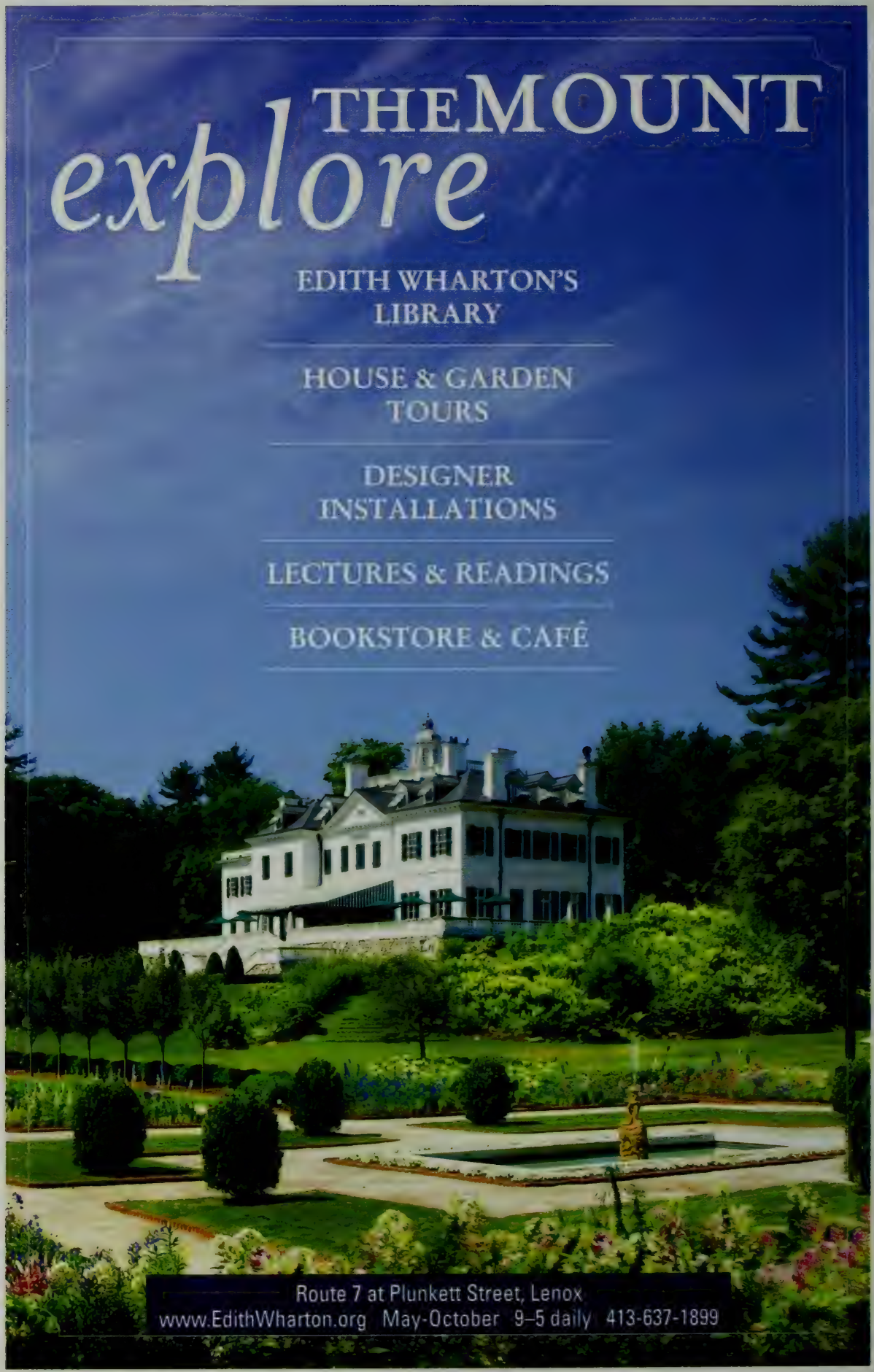
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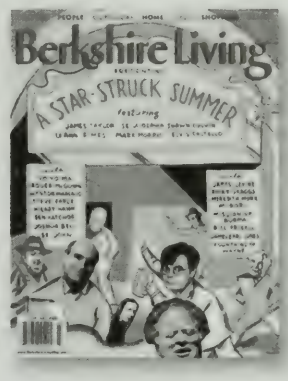
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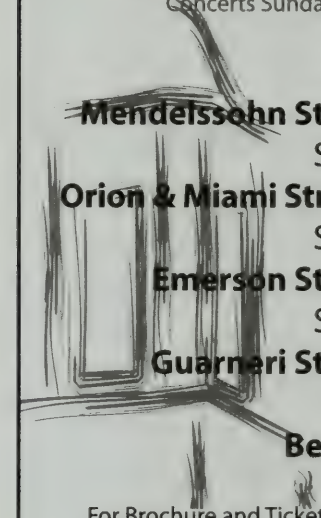
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Sunday, July 2, at 2:30

GARRICK OHLSSON, piano

BEETHOVEN Complete Piano Sonatas 2

Tuesday, July 4, at 7

LEANN RIMES
(Grounds open at 4; fireworks follow concert.)

Thursday, July 6, at 8:30

GARRICK OHLSSON, piano

BEETHOVEN Complete Piano Sonatas 3

Friday, July 7, at 6 (Prelude)

MEMBERS OF THE BSO
RIKUYA TERASHIMA, piano

Friday, July 7, at 8:30

BSO—JAMES LEVINE, conductor
SONDRA RADVANOVSKY, WENDY WHITE, CLIFTON FORBIS, and JOHN RELYEA, vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG Chamber Symphony No. 1
BEETHOVEN Symphony No. 9

Saturday, July 8, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 9

Saturday, July 8, at 8:30

BSO—BERNARD HAITINK, conductor
EMANUEL AX, piano

RAVEL *Alborada del gracioso*
MOZART Piano Concerto No. 22 in E-flat, K.482
DEBUSSY *Prelude to The Afternoon of a Faun*
ROUSSEL Symphony No. 3

Sunday, July 9, at 2:30

BSO—BERNARD HAITINK, conductor
JOSHUA BELL, violin

SIBELIUS Violin Concerto
MAHLER Symphony No. 1

Sunday, July 9, at 8:30

GARRICK OHLSSON, piano

BEETHOVEN Complete Piano Sonatas 4

Tuesday, July 11, at 8:30

YEFIM BRONFMAN, piano
GIL SHAHAM, violin
TRULS MØRK, cello

ALL-SCHUBERT PROGRAM
Piano Trios in B-flat and E-flat

Wednesday, July 12, at 8:30

BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor
CHRISTINE EBERSOLE, KURT OLLMANN, and MATTHEW MORRISON, guest vocalists
TMC VOCAL FELLOWS

"Bernstein on Broadway"

Thursday, July 13, at 8:30

GARRICK OHLSSON, piano

BEETHOVEN Complete Piano Sonatas 5

Friday, July 14, at 6 (Prelude)

MEMBERS OF THE BSO

Friday, July 14, at 8:30

BSO—JAMES LEVINE, conductor
CHRISTINE BREWER, WALTRAUD MEIER, JOHAN BOTHA, MATTHEW POLENZANI, EIKE WILM SCHULTE, and WALDEMAR KMENTT, vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG *Gurrelieder*

Saturday, July 15, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 16

Saturday, July 15, at 8:30
The Leonard Bernstein Memorial Concert

TANGLEWOOD MUSIC CENTER ORCHESTRA
JAMES LEVINE, conductor
LISA GASTEEN, CHRISTINE BREWER, FELICITY PALMER, ALAN HELD, SIEGFRIED JERUSALEM, and other vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

STRAUSS *Elektra* (concert performance)

Sunday, July 16, at 2:30

BSO—SIR ANDREW DAVIS, conductor
JEAN-YVES THIBAUDET, piano

KODÁLY *Dances of Galánta*
LISZT Piano Concerto No. 2
DVOŘÁK Symphony No. 6

Sunday, July 16, at 8:30

GARRICK OHLSSON, piano

BEETHOVEN Complete Piano Sonatas 6

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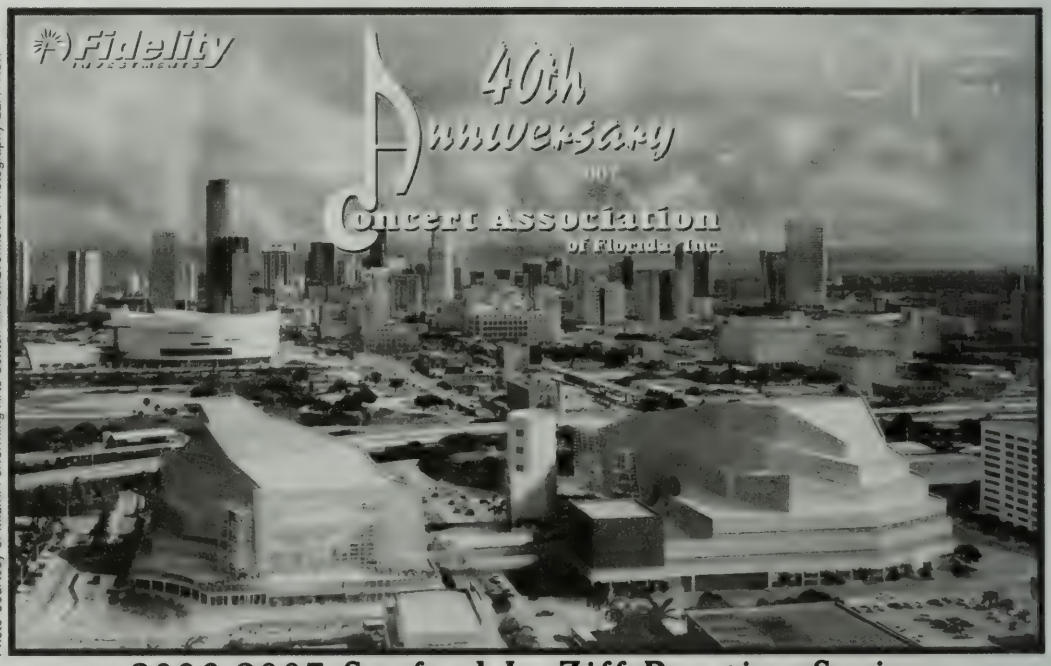


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II Tuesday, November 28, 2006 at 7 PM
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Special Gala Performance with Festival Symphony Orchestra • Ion Marin, Conductor

III Saturday, December 9, 2006 at 8 PM
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Marianne Cornetti, Mezzo-Soprano
Salvatore Licitra, Tenor
Lado Ataneli, Baritone
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IV Thursday, February 8, 2007 at 8 PM
BOSTON POPS ESPLANADE ORCHESTRA
Keith Lockhart, Conductor
Michael Chertock, Piano
A Gershwin Celebration
Sponsored by Fidelity Investments

V Tuesday, February 13, 2007 at 8 PM
CHICAGO SYMPHONY ORCHESTRA
David Zinman, Conductor • Gil Shaham, Violin

VI Friday, February 16, 2007 at 8 PM
ACADEMY OF ST. MARTIN IN THE FIELDS
Sir Neville Marriner, Conductor
Jonathan Biss, Piano

VII Monday, February 26, 2007 at 8 PM
ATLANTA SYMPHONY ORCHESTRA
Robert Spano, Conductor • Emanuel Ax, Piano

VIII Monday, March 12, 2007 at 8 PM
ITZHAK PERLMAN, Violin
Rohan De Silva, Piano

IX Saturday, April 7, 2007 at 8 PM
NATIONAL PHILHARMONIC OF RUSSIA
Vladimir Spivakov, Conductor
Olga Kern, Piano

X Monday, May 7, 2007 at 8 PM
EVGENY KISSIN, Piano

Thursday, February 22, 2007 at 8 PM
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Tuesday, July 18, at 8:30

GARRICK OHLSSON, piano

BEETHOVEN Complete Piano Sonatas 7

Wednesday, July 19, at 8:30

EMERSON STRING QUARTET

ALL-SHOSTAKOVICH PROGRAM
String Quartets Nos. 13, 14, and 15

Thursday, July 20, at 8:30

GARRICK OHLSSON, piano

BEETHOVEN Complete Piano Sonatas 8

Friday, July 21, at 6 (Prelude)

MEMBERS OF THE BSO
CHARLES ROSEN, piano

Friday, July 21, at 8:30

BSO—JAMES LEVINE, conductor
SUSAN GRAHAM, mezzo-soprano
RICHARD GOODE, piano

ALL-MOZART PROGRAM
"Ch'io mi scordi di te…Non temer, amato bene," K.505, Concert aria with piano obbligato
Piano Concerto No. 27 in B-flat, K.595
Symphony No. 41, *Jupiter*

Saturday, July 22, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 23

Saturday, July 22, at 8:30

BSO—JAMES LEVINE, conductor
MARIUSZ KWIECIEN, FERRUCCIO FURLANETTO, BARBARA FRITTOLI, SOILE ISOKOSKI, HEIDI GRANT MURPHY, MATTHEW POLENZANI, PATRICK CARFIZZI, and MORRIS ROBINSON, vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MOZART *Don Giovanni* (concert performance)

Sunday, July 23, at 2:30

BSO—JAMES LEVINE, conductor
SOILE ISOKOSKI, SUSAN GRAHAM, KENNETH TARVER, and JOHN RELYEA, vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ALL-MOZART PROGRAM
Serenade No. 9 in D, K.320, *Posthorn*
Requiem

Programs and artists subject to change.

Tuesday, July 25, at 8:30
TANGLEWOOD ON PARADE
(Grounds open at 2 p.m.; fireworks follow concert)
BOSTON SYMPHONY, BOSTON POPS, and TANGLEWOOD MUSIC CENTER ORCHESTRAS
JAMES LEVINE, KEITH LOCKHART, JOHN WILLIAMS, and STEFAN ASBURY, conductors

Thursday, July 27, at 8 and
Friday, July 28, at 2:30

TMC VOCAL FELLOWS, ORCHESTRA, and CONDUCTING FELLOWS
JAMES LEVINE, conductor (Carter)
DOUG FITCH, director and designer

HINDEMITH *There and Back*
STRAVINSKY *Mavra*
CARTER *What Next?* (American stage premiere)
Fully-staged productions, sung in English

Friday, July 28, at 6 (Prelude)

MEMBERS OF THE BSO

Friday, July 28, at 8:30

BSO—LUDOVIC MORLOT, conductor
ANDRÉ WATTS, piano

BERLIOZ *Le Corsaire* Overture
BEETHOVEN Piano Concerto No. 3
PERLE *Transcendental Modulations*
RAVEL *La Valse*

Saturday, July 29, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 30

Saturday, July 29, at 8:30

BSO—HANS GRAF, conductor
GIL SHAHAM, violin

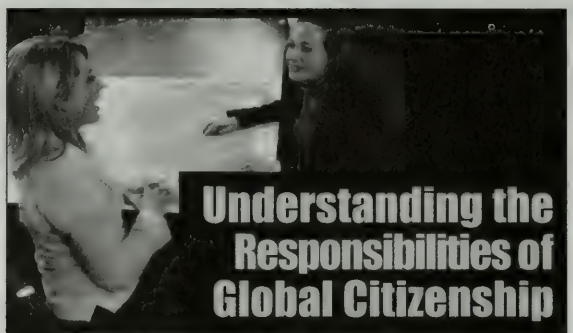
BEETHOVEN Violin Concerto
STRAVINSKY *The Firebird* (complete)

Sunday, July 30, at 2:30
The Serge and Olga Koussevitzky Memorial Concert

BSO—HANS GRAF, conductor
MIDORI, violin

MENDELSSOHN Symphony No. 4, *Italian*
BRUCH Violin Concerto No. 1
STRAUSS *Till Eulenspiegel's Merry Pranks*

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2006 TANGLEWOOD MUSIC CENTER PERFORMANCE SCHEDULE

Unless otherwise noted, all events take place in the Florence Gould Auditorium of Seiji Ozawa Hall. Other venues are the Shed, Chamber Music Hall (CMH), and Theatre (TH).

♪ indicates free admission to ticket holders for that afternoon's 2:30 p.m. concert or that evening's 8:30 p.m. concert.
* indicates that tickets are available through the Tanglewood Box Office or SymphonyCharge.

Friday, June 23, at 8:30 p.m.
Chamber Music Concert

Saturday, June 24, at 10 a.m., 1 p.m., and 4 p.m.
String Quartet Marathon: Three 2-hour performances

Sunday, June 25, at 10 a.m.
Chamber Music Concert

Sunday, June 25, at 2:30 p.m.
Chamber Music Concert

Tuesday, June 27, at 8:30 p.m.
Vocal Recital

Sunday, July 2, at 10 a.m.
Chamber Music Concert

Monday, July 3, at 2:30 p.m.
Opening Exercises
(free admission; open to the public)

Monday, July 3, at 8:30 p.m. *
The Phyllis and Lee Coffey Memorial Concert
TMC ORCHESTRA
BERNARD HAITINK, TOMASZ GOLKA (TMC Fellow), and EVA OLLIKAINEN (TMC Fellow), conductors
MOZART Symphony No. 35, *Haffner*
STRAUSS *Death and Transfiguration*
SHOSTAKOVICH Symphony No. 10

Wednesday, July 5, at 8:30 p.m. (CMH)
Music for solo instruments by TMC Composition Fellows

Saturday, July 8, at 6 p.m. ♪
Prelude Concert

Sunday, July 9, at 10 a.m.
Chamber Music Concert

Wednesday, July 12, at 8:30 p.m. (Shed) *
BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor
with TMC VOCAL FELLOWS
"Bernstein on Broadway"

Saturday, July 15, at 6 p.m. ♪
Prelude Concert–Vocal Recital

Saturday, July 15, 8:30pm (Shed) *
The Leonard Bernstein Memorial Concert
To benefit the Tanglewood Music Center
Supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean.
TMC ORCHESTRA
JAMES LEVINE, conductor
VOCAL SOLOISTS
STRAUSS *Elektra*

Sunday, July 16, at 10 a.m.
Chamber Music Concert
TMC CONDUCTORS SHOWCASE
Music of WAGNER, CARTER, SCHOENBERG, and BRAHMS

Saturday, July 22, at 6 p.m. ♪
Prelude Concert

Sunday, July 23, at 10 a.m.
Chamber Music Concert

Tuesday, July 25, at 2 p.m. *
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon events: TMC Vocal Recital at 2:30 p.m.; TMC Chamber Music at 5 p.m. (STRAVINSKY *L'Histoire du soldat* with narrators JOHN HARBISON, MILTON BABBITT, and ELLIOTT CARTER)
TMC Brass Fanfares at 8 p.m. (Shed)
Gala concert at 8:30 p.m. (Shed):
TMC ORCHESTRA, BSO, and BOSTON POPS ORCHESTRA
JAMES LEVINE, JOHN WILLIAMS, KEITH LOCKHART, and STEFAN ASBURY, conductors
Program to include
GERSHWIN *Cuban Overture*
BERNSTEIN Suite from *On the Waterfront*
ELLINGTON *Harlem*
TCHAIKOVSKY *1812 Overture*

Thursday, July 27 – Monday, July 31
2006 FESTIVAL OF CONTEMPORARY MUSIC
Stefan Asbury, director
John Harbison, festival advisor
To include the American stage premiere of Elliott Carter's opera *What Next* ♪
Made possible by the generous support of Dr. Raymond and Hannah H. Schneider, with additional support through grants from The Aaron Copland Fund for Music, the Fromm Music Foundation, The Geoffrey Hughes Foundation, The Helen F. Whitaker Fund, and Patricia Plum Wylde
Detailed program information available at the Main Gate

Saturday, August 5, at 6 p.m. ♪
Prelude Concert

Sunday, August 6, at 10 a.m.
Chamber Music Concert

Sunday, August 6, at 6 p.m. ♪
Prelude Concert

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Sunday, August 6, at 8:30 p.m. *
The Margaret Lee Crofts Concert
TMC ORCHESTRA
STEFAN ASBURY, conductor
DAWN UPSHAW, soprano
DVOŘÁK *Carnival* Overture
FAURÉ *Pelléas et Mélisande* Suite
BABBITT *From the Psalter*
SIBELIUS *Luonnotar*
RAVEL *Daphnis and Chloé*, Suite No. 2

Tuesday, August 8, at 8:30 p.m.
Vocal Recital

Wednesday, August 9, at 8:30 p.m.
NEW FROMM PLAYERS & TMC FELLOWS
TINA PACKER and SHAKESPEARE & COMPANY actors
Music for the theatre by TMC Composition Fellows

Thursday, August 10, at 8:30 p.m.
Vocal Recital

Saturday, August 12, 2:30 p.m. (TH)
Chamber Music Concert

Saturday, August 12, 6 p.m. ♪
Prelude Concert

Sunday, August 13, at 10 a.m.
Chamber Music Concert

Monday, August 14, at 6 p.m. ♪
Prelude Concert

Monday, August 14, at 8:30pm *
The Daniel and Shirlee Cohen Freed Concert
TMC ORCHESTRA
HERBERT BLOMSTEDT and
TMC CONDUCTING FELLOWS conducting
BEETHOVEN Symphony No. 4
LIDHOLM *Kontakion*, Hymn for Orchestra
HINDEMITH *Mathis der Maler*

Except for concerts requiring a Tanglewood Box Office ticket (indicated by an asterisk * or music note ♪), tickets for TMC events are only available one hour before concert time.

TMC Orchestra concerts are cash/charge; all other TMC concerts are cash only.

TMC Orchestra Hall tickets	**$26**
TMC Orchestra Lawn tickets	**$11**
Other TMC concerts	**$11**

General Public and Tanglewood Donors up to $150: For TMC concerts, tickets are available one hour prior to concert start time at the Ozawa Hall Box Office only (except July 27 and July 28). *Please note that availability for seats inside Ozawa Hall is limited and concerts may sell out.*

Friends of Tanglewood $150+: Order your tickets for TMC Orchestra concerts (July 3; August 6 & 14) in advance by calling SymphonyCharge at 888-266-1200 or (617) 266-1200. For other TMC concerts, present your Friends of Tanglewood membership card at the Ozawa Hall Gate for admittance up to one hour prior to concert start time. Additional tickets and tickets for non-Friends: $11. **For information on becoming a Friend of Tanglewood, call (413) 637-5261, or visit www.bso.org**

Back this season!
Festival of Contemporary Music Pass **$50**
Purchase a pass to the 2006 FCM, valid for five TMC performances on July 29, 30, and 31, as well as the ability to purchase a discounted $30 ticket for the Operas in the Theatre on July 27 and 28. (To obtain the opera ticket, based on availability, please go to the Box Office and show the FCM pass.)

Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at www.bso.org. All programs are subject to change.



2006 BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

Concert Schedule (all events in Seiji Ozawa Hall unless otherwise noted)

ORCHESTRA PROGRAMS: **Saturday, July 15, 2:30 p.m.** Federico Cortese conducts music of Verdi, Britten, and Brahms; **Saturday, July 29, 2:30 p.m.–40th Anniversary Gala Concert.** James Gaffigan and Ann Howard Jones conduct Poulenc, Strauss, Rossini, Dvořák, and a new work by Nico Muhly; **Saturday, August 12, 2:30 p.m.** David Hoose conducts Bach/Elgar and Shostakovich.

WIND ENSEMBLE PROGRAMS: **Friday, July 12, 8:30 p.m.** David Martins conducts Bernstein, Camphouse, Alfred Reed, Hindemith, Whitacre, and H. Owen Reed; **Friday, July 28, 8:30 p.m.** H. Robert Reynolds conducts Shostakovich, Wagner, Hindemith, Warren Benson, John Mackey, and a new work by TMC Fellow Tim Andres.

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6:00 p.m.: **Tuesday, July 18; Wednesday, July 19; Thursday, July 20; Tuesday, August 8; Wednesday, August 9; Thursday, August 10.**

Tickets available one hour before concert time. Admission is $11 for orchestra concerts, free to all other BUTI concerts. For more information, call (413) 637-1430.

In the Berkshires, Nature Sets The

Berkshire Cultural Calendar
July 1 – 31, 2006

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Lee, 413-841-6679
www.mambor.com/animagic
Make your own Animation movie in 2 hr workshop. Guided tours. Every day by reservation.

Becket Arts Center of The Hilltowns
Becket, 413-623-6635
www.becketartscenter.org
Free lectures, exhibits, art, yoga, craft and children arts workshops, studio/garden tour.

Berkshire Botanical Garden
Stockbridge, 413-298-3926
www.berkshirebotanical.org
Beautiful display gardens open daily 10-5. Flower Show 8/5-6, Fete des Fleurs 8/19.

Berkshire Choral Festival
Sheffield, 413-229-1999
www.choralfest.org
Choral masterpieces-225 voices, Springfield Symphony. July 15, 22, 29. Concerts at 8pm.

Berkshire Museum
Pittsfield, 413-443-7171
www.berkshiremuseum.org
Baseball thru October 29, celebrates Red Sox/Yankee rivalry with memorabilia & photographs.

Berkshire Opera Company
Pittsfield, 413-442-9955
www.berkshireopera.org
Hansel and Gretel by Humperdinck, July 24-31 at the Mahaiwe Performing Arts Center.

Berkshire South Regional Community Center
Great Barrington, 413-528-2810
www.berkshiresouth.org
92nd Street Y Lecture Good Food & Great Writing 7/13, 8:00-9:30pm.

Berkshire Theatre Festival
Stockbridge, 413-298-5576
www.berkshiretheatre.org
Tina Howe's *Coastal Disturbances* featuring Law & Order's Annie Parisse, July 11-29.

The Bidwell House Museum
Monterey, 413-528-6888
www.bidwellhousemuseum.org
June 24 Andrea Cukler – artist reception 1:30; June 25

Frelinghuysen Morris House & Studio
Lenox, 413-637-0166
www.frelinghuysen.org
Art Deco house and artwork. Hourly guided tours Thurs-Sun 10am to 3pm. Next to Tanglewood.

Hancock Shaker Village
Pittsfield, 413-443-0188
www.hancockshakervillage.org
Masterworks Art & Design Fair-Traditional & contemporary crafts fair 7/8 & 7/9 9:30-5:00.

Jacob's Pillow Dance Festival
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The Mac-Haydn Theatre
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Scene and Culture Steals The Show

Mahaiwe Performing Arts Center
Great Barrington, 413-528-0100
www.mahaiwe.org
42nd St. screening June 30, Regina Carter July 8, Sekou Sundiata Graham Haynes July 15 & 16.

MASS MoCA
North Adams, 413-MOCA-111
www.massmoca.org
Galleries open daily 10-6. Rosenbach Company July 8, Bang on a Can Festival July 13-29.

Music & More
New Marlboro, 413-229-2785
www.newmarlborough.org
Group Art Show: GLOBAL WARNING July 21 – August 20, weekends, New Marlboro Meeting House.

Norman Rockwell Museum
Stockbridge, 413-298-4100
www.nrm.org
A Rockwell Rediscovered & Frederic Remington and the *American Civil War: A Ghost Story* – 10/29.

North Adams Museum of History & Science
North Adams, 413-664-4700
www.geocities.com/northadamshistory
IRON HORSE talk on railroad's role in NA, Sunday June 25, 2pm, Bldg. 4, Heritage State Park. Free.

Pleasant Valley Wildlife Sanctuary
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www.massaudubon.org
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Sheffield Historical Society
Sheffield, 413-229-2694
www.sheffieldhistory.org
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Ventfort Hall Mansion & Gilded Age Museum
Lenox, 413-637-3206
www.gildedage.org
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Williams College Museum of Art
Williamstown, 413-597-2429
www.wcma.org
Seven Sisters: New Work by contemporary artist Jacqueline Humphries on view now.

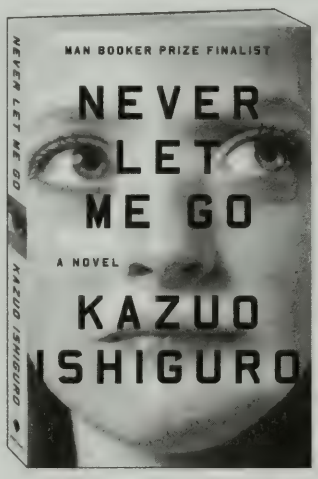
Williamstown Theatre Festival
Williamstown, 413-597-3400
www.wtfestival.org
Anything Goes, *Sweet Bird of Youth*, the premier of *Lucy & The Conquest* & *Cabaret* in July.

While you're in the Berkshires, be sure to come see the Berkshire Visitors Bureau's "Discover the Berkshires" Visitor Centers in Adams and Pittsfield. Enjoy displays, multimedia presentations and grab the latest information on Berkshire attractions.

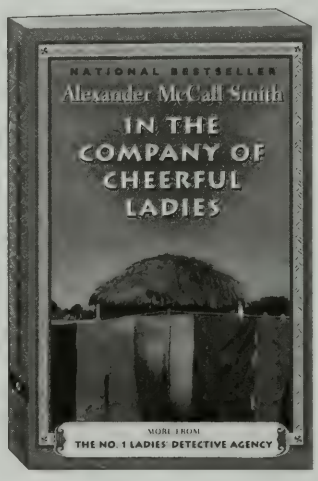
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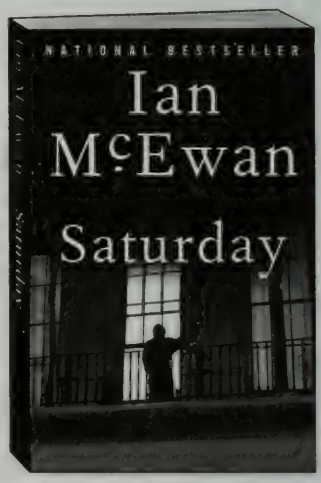
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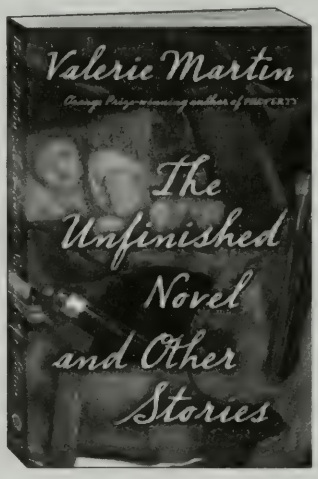
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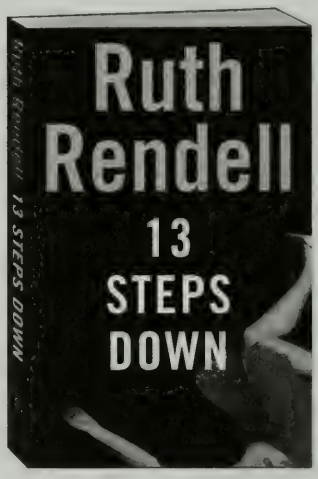
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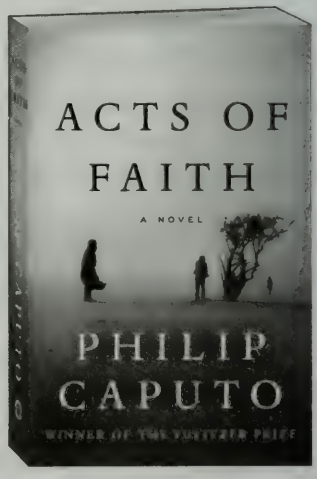
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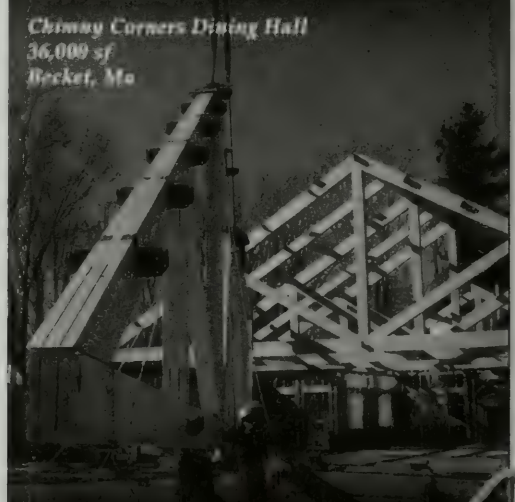
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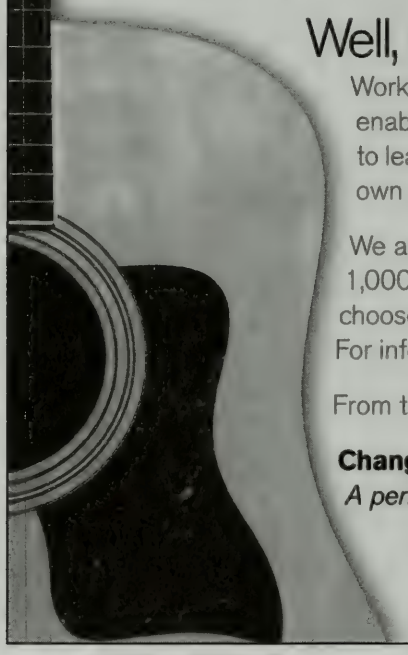
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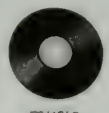
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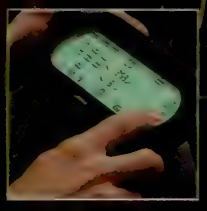
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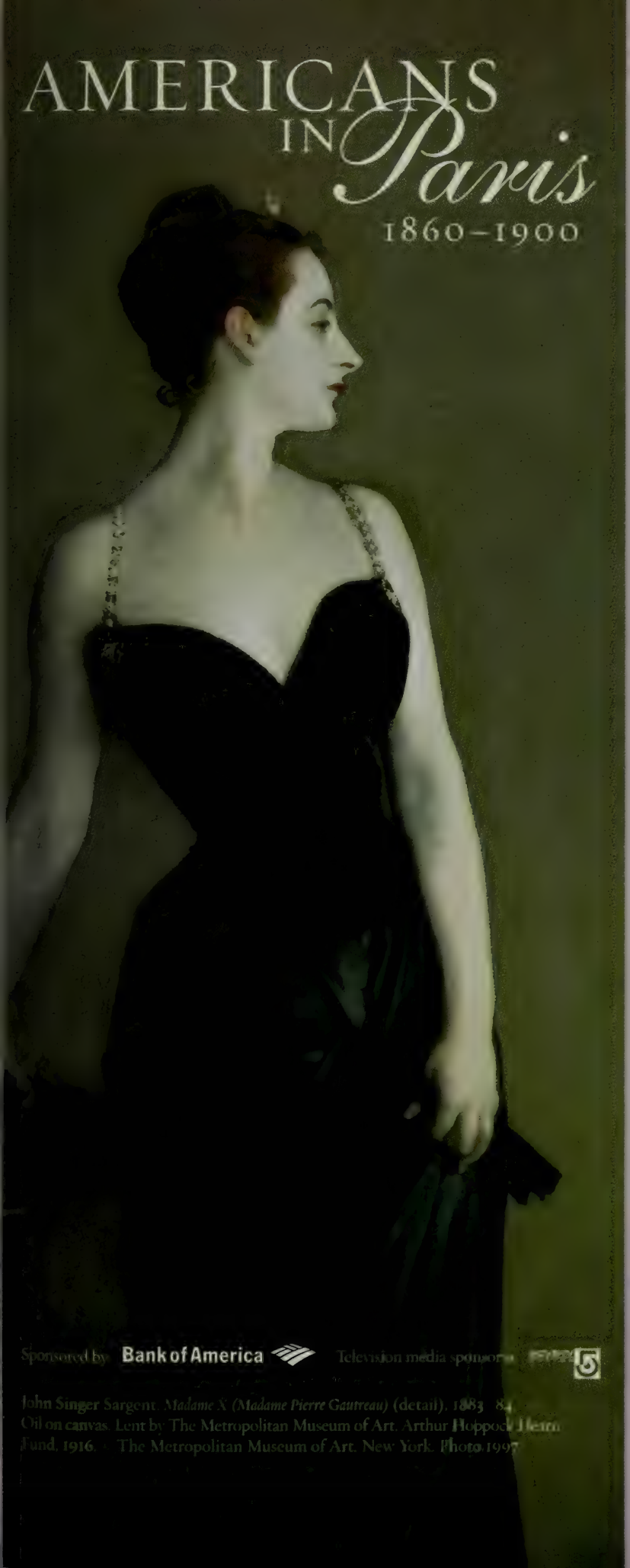
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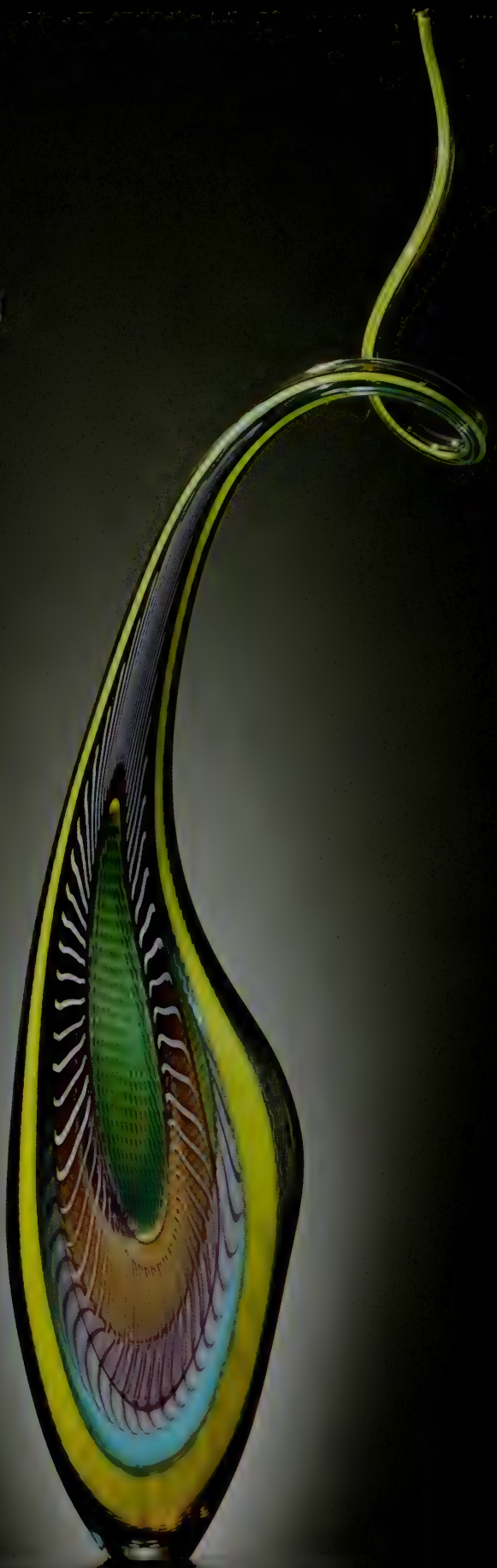
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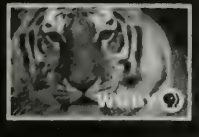
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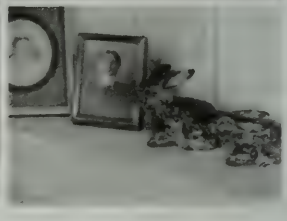
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The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed,...which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present



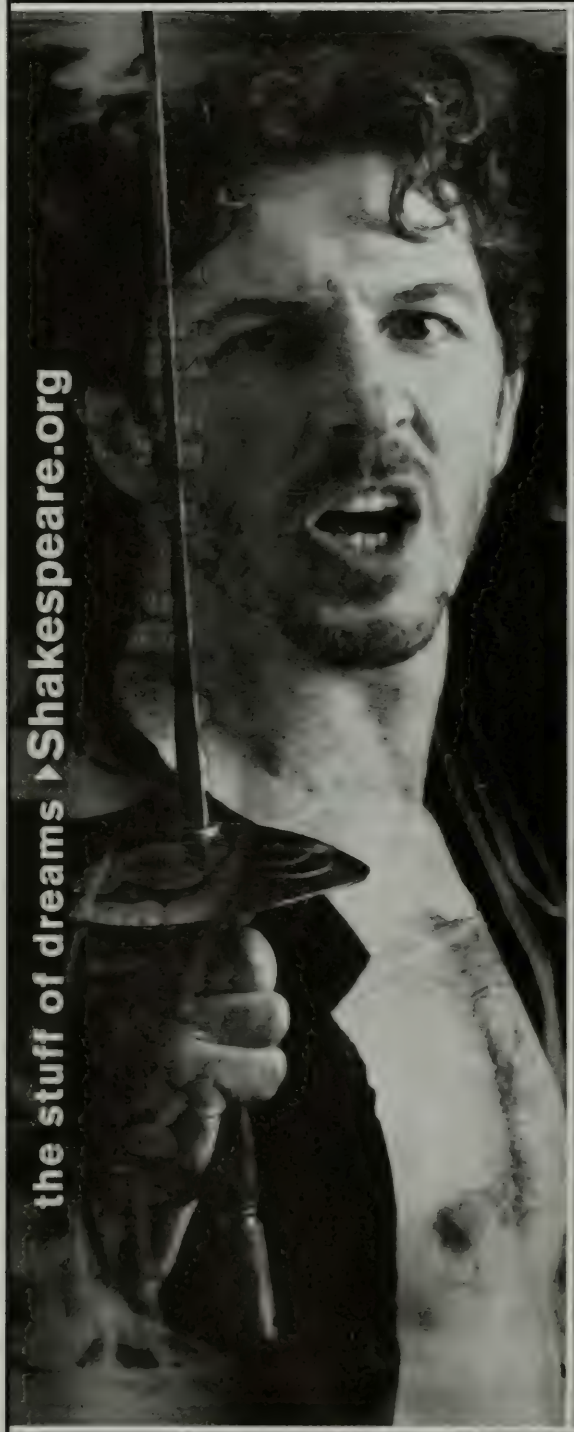
BSO Archives

After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

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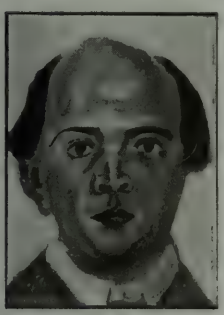
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world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

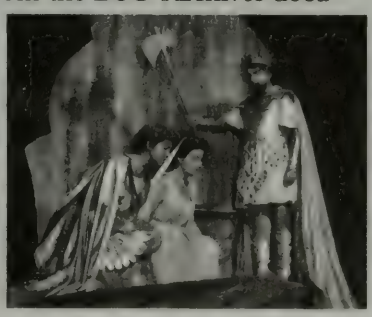
Two "Special Focus" Exhibits at the Tanglewood Visitor Center



"Schoenberg on Display": In conjunction with the BSO's two-season Beethoven/Schoenberg project, the Arnold Schoenberg Center in Austria has graciously lent the BSO a selection of dramatic photographs of Arnold Schoenberg (1874-1951). The displayed photographs—including Schoenberg's "Blue Self-Portrait" of 1910 (shown here)—represent a small portion of a much larger traveling exhibition that was curated by the composer's son and daughter, Lawrence A. Schoenberg and Nuria Schoenberg Nono, and was displayed at Symphony Hall during the 2005-06 season. The Schoenberg Center images are supplemented with materials from the BSO Archives that document BSO performances of works by Schoenberg.

* * * * *

Mozart's "Idomeneo": In recognition of the 250th anniversary of Mozart's birth, a small exhibit of photographs, programs, and other memorabilia from the BSO Archives documents the American premiere performance of Mozart's early opera *Idomeneo* given by the Opera Department of the Berkshire Music Center (now the Tanglewood Music Center) on August 4, 1947, under the direction of Boris Goldovsky. Pictured here in a photo by Howard S. Babbitt, Jr., are Berkshire Music Center students Dorothy Dawson as Idomeneo's son Idamante, Nancy Trickey as the Trojan princess Ilia, and Joseph Laderoute as Idomeneo, the king of Crete, in a scene from the opera's final act.





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photo by Kevin Kennefick

Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

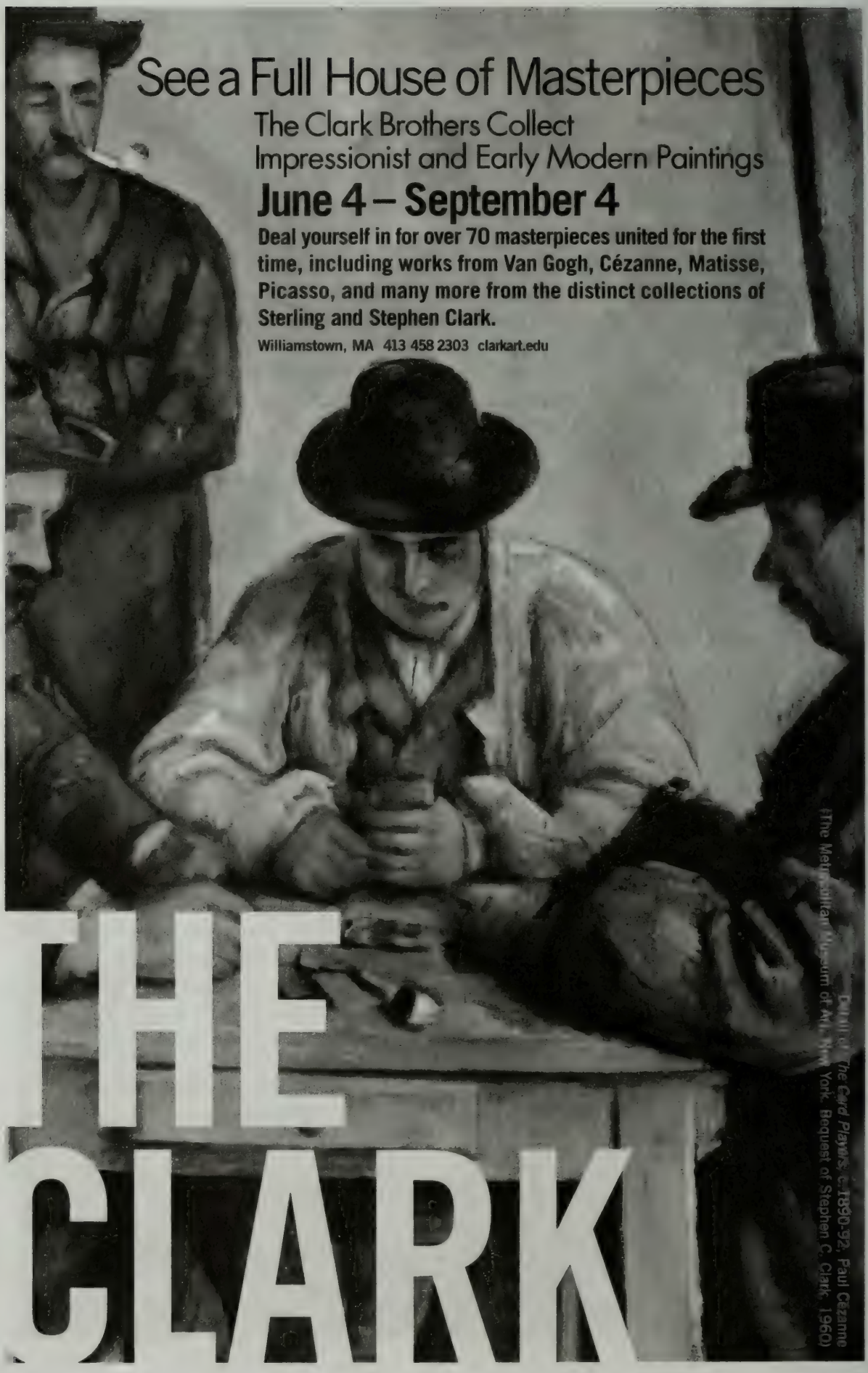
The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. "So long as art and culture exist there is hope for humanity." Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. Ellen Highstein was appointed Director of the Tanglewood Music Center in 1997.

The 150 young performers and composers in the TMC's Fellowship Program—advanced musicians who generally have completed all or most of their formal training—participate in an intensive program including chamber and orchestral music, opera, and art song, with a strong emphasis on music of the twentieth and twenty-first centuries. All participants receive full fellowships that underwrite tuition, room, and board. TMC Orchestra highlights this summer include a concert performance in the Koussevitzky Music Shed of Strauss's *Elektra* conducted by James Levine with a guest cast of internationally renowned singers, and three TMCO concerts in Seiji Ozawa Hall led by Bernard Haitink (the orchestra's opening concert), Stefan Asbury (with guest artist Dawn Upshaw), and Herbert Blomstedt (making his first appearance with the TMCO in the season's final concert). All TMCO concerts in Ozawa


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The Card Players, c. 1890-92, Paul Cézanne
(The Metropolitan Museum of Art, New York, Bequest of Stephen C. Clark, 1960)

Hall also feature performances to be led by the 2006 TMC Conducting Fellows. The 2006 Festival of Contemporary Music—a five-day celebration of the music of our time—will be directed by Stefan Asbury. This year's Festival opens with a triple bill of opera, including the U.S. stage premiere of Elliott Carter's one-act comic opera *What Next?* conducted by James Levine, along with Hindemith's *Hin und Zurück* (*There and Back*; this was featured in the TMC's opening session in 1940 with Hindemith at the piano) and Stravinsky's *Mavra*. Following four chamber concerts including classic works and premieres, the Festival will close with Mark-Anthony Turnage's *Blood on the Floor*, a landmark work for chamber orchestra and jazz quartet. 2006 also sees a second collaboration between the TMC Vocal Program and Keith Lockhart and the Boston Pops Orchestra, this year performing works by Leonard Bernstein in the Shed on July 12. Besides music of Bernstein and contemporary opera, TMC singers also participate in the TMC's ongoing chamber music programs in Ozawa Hall (Sunday mornings at 10 a.m. and on Saturdays at 6 p.m. prior to BSO concerts). Other projects this summer include the intensive string quartet seminar that regularly opens the TMC season, and two new Composition Program projects: one exploring the possibilities of music written for unusual solo instruments (with performances on July 5); the other, in collaboration with Shakespeare & Company, on writing incidental music for the theater (with actors including Tina Packer, that company's director, on stage with TMC musicians in Ozawa Hall on August 9).

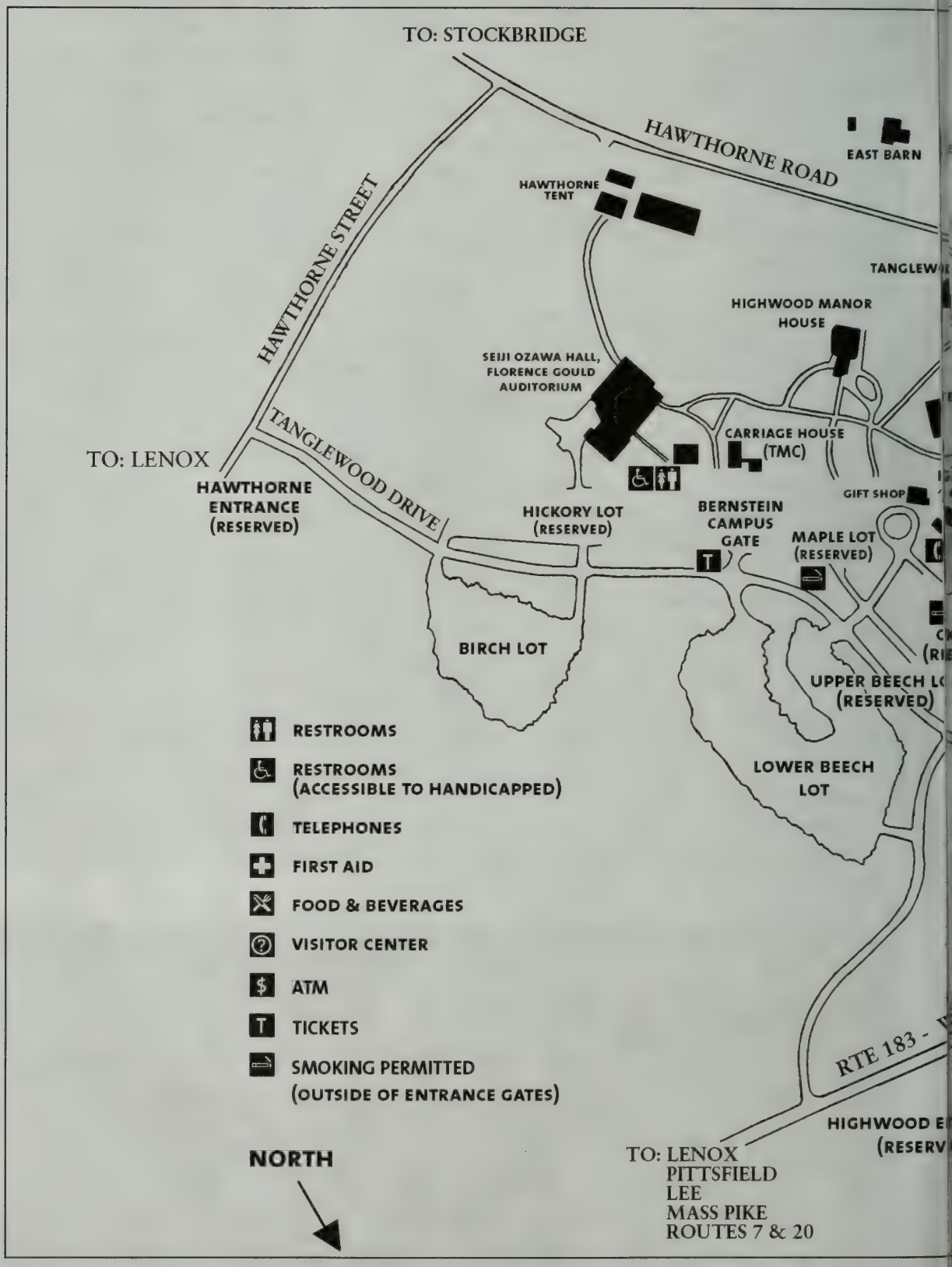
It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Seiji Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, Stephanie Blythe, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

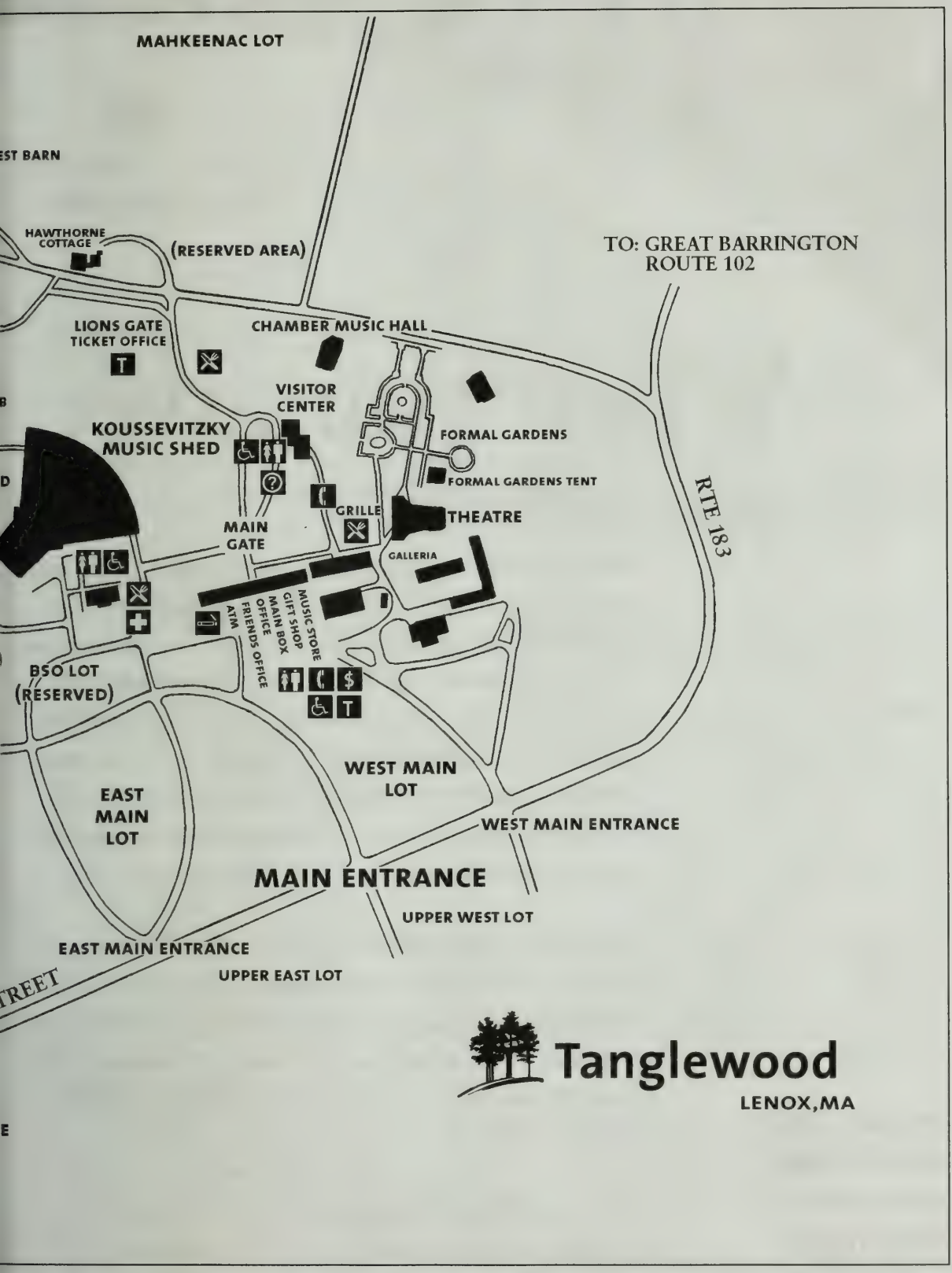
Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Walter H. Scott



BSO Music Director James Levine, who works with the TMC Fellows in classes on orchestral repertoire, Lieder, and opera, shown here with TMC Vocal Fellows in a July 2005 session devoted to Mozart's "Don Giovanni"


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HAWTHORNE TENT
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SEIJI OZAWA HALL, FLORENCE GOULD AUDITORIUM
TANGLEWOOD DRIVE
CARRIAGE HOUSE (TMC)
TO: LENOX
HAWTHORNE ENTRANCE (RESERVED)
GIFT SHOP
HICKORY LOT (RESERVED)
BERNSTEIN CAMPUS GATE
MAPLE LOT (RESERVED)
BIRCH LOT
UPPER BEECH LOT (RESERVED)
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TICKETS
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LEE
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MAHKEENAC LOT
EST BARN
HAWTHORNE COTTAGE
(RESERVED AREA)
TO: GREAT BARRINGTON
ROUTE 102
LIONS GATE TICKET OFFICE
CHAMBER MUSIC HALL
VISITOR CENTER
KOUSSEVITZKY MUSIC SHED
FORMAL GARDENS
FORMAL GARDENS TENT
GRILLE
THEATRE
MAIN GATE
GALLERIA
RTE 183
MUSIC STORE
GIFT SHOP
MAIN BOX OFFICE
FRIENDS OFFICE
ATM
BSO LOT
(RESERVED)
WEST MAIN LOT
EAST MAIN LOT
WEST MAIN ENTRANCE
MAIN ENTRANCE
UPPER WEST LOT
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PHOTOGRAPHY: STU HUSMER

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Tanglewood is also home to one of the world's leading centers for advanced musical study, the Tanglewood Music Center, where the leading artists of today mentor the master musicians of tomorrow. Friends of Tanglewood Music Center support these gifted musicians from around the world who study, free of charge.

Become a Friend of Tanglewood or a Friend of the Tanglewood Music Center today with a generous contribution. When you give, the cherished legacy of America's premier summer music festival continues.

To make a gift, please call the Friends Office at (413) 637-5261 or visit us online at www.bso.org.

IN CONSIDERATION OF OUR PERFORMING ARTISTS AND PATRONS

PLEASE NOTE: TANGLEWOOD IS PLEASED TO OFFER A SMOKE-FREE ENVIRONMENT. WE ASK THAT YOU REFRAIN FROM SMOKING ANYWHERE ON THE TANGLEWOOD GROUNDS. DESIGNATED SMOKING AREAS ARE MARKED OUTSIDE THE ENTRANCE GATES.

Latecomers will be seated at the first convenient pause in the program.
If you must leave early, kindly do so between works or at intermission.
Please do not bring food or beverages into the Music Shed or Ozawa Hall.

PLEASE NOTE THAT THE USE OF AUDIO OR VIDEO RECORDING EQUIPMENT DURING CONCERTS AND REHEARSALS IS PROHIBITED, AND THAT VIDEO CAMERAS MAY NOT BE CARRIED INTO THE MUSIC SHED OR OZAWA HALL DURING CONCERTS OR REHEARSALS.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

FOR THE SAFETY OF YOUR FELLOW PATRONS, PLEASE NOTE THAT COOKING, OPEN FLAMES, SPORTS ACTIVITIES, BIKES, SCOOTERS, SKATEBOARDS, AND TENTS OR OTHER STRUCTURES ARE PROHIBITED FROM THE TANGLEWOOD GROUNDS, AND THAT BALL PLAYING IS NOT PERMITTED ON THE SHED LAWN AT ANY TIME WHEN THE GROUNDS ARE OPEN FOR A SHED CONCERT.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

THANK YOU FOR YOUR COOPERATION.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200. Tickets can also be ordered online at www.bso.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

THE BSO's WEB SITE at **www.bso.org** provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, parking facilities are located at the Main Gate and at Ozawa Hall. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located throughout the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts. Meals to go may be ordered several days in advance at www.bso.org.

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LONGMEADOW, MA **$1,595,000**

This magnificent home is situated on over one and one-half acres in Longmeadow's lovely Glen Arden. The 12-room property offers five bedrooms including three two-room suites with baths, remodeled kitchen, large formal dining room, and 30-foot sunken living room overlooking garden and golf course. **Sally Mitchell, Longmeadow, MA office, (413) 567-8931, sally.mitchell@NEMoves.com**

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LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten. LAWN TICKETS FOR ALL BSO AND POPS CONCERTS IN THE SHED MAY BE UPGRADED AT THE BOX OFFICE, subject to availability, for the difference in the price paid for the original lawn ticket and the price of the seat inside the Shed.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates. KIDS' CORNER, where children accompanied by adults may take part in musical and arts and crafts activities supervised by BSO staff, is available during the Saturday-morning Open Rehearsals and beginning at 12 noon before Sunday-afternoon concerts. Further information about Kids' Corner is available at the Visitor Center.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $17 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are available only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon until twenty minutes after the concert on Sunday, with additional hours Friday and Saturday evenings from 5:30 p.m. until twenty minutes after the concerts on these evenings, as well as during concert intermissions. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

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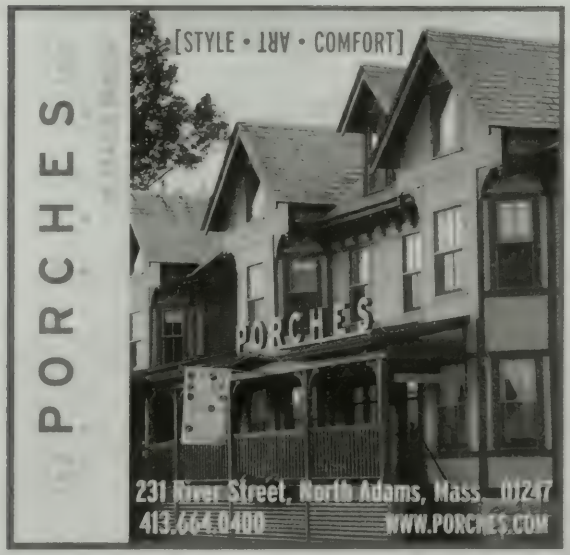
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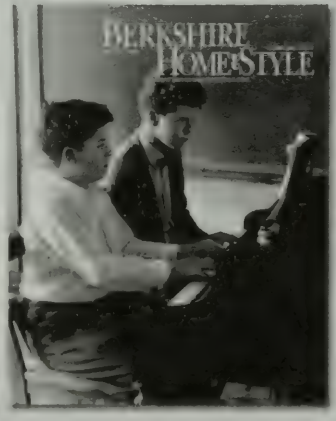
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IN TRIBUTE TO FLORENCE GOULD

Florence Gould

Florence Lacaze Gould, for whom the Florence Gould Auditorium in Seiji Ozawa Hall is named, was born in San Francisco to French parents in 1895. The San Francisco earthquake of 1906 destroyed her father's printing house, and the family returned to France. Florence arrived not speaking a word of French, but she was quick, intelligent, and musically gifted, and by the age of sixteen she was studying voice at the Paris Conservatory. Although she asserted throughout her life that she "had not a drop of American blood," she remained a U.S. citizen until her death in 1983.



Photo courtesy of the Trustees, Florence Gould Foundation

Florence Lacaze Gould onboard the *S.S. Normandie* during its maiden voyage, 1935.

Florence returned to San Francisco with her new husband, an American architect, at the outbreak of World War I, but the marriage did not last and she returned to France in 1917. Following the Armistice, she recommenced her musical studies, and was often to be found singing in the salons of Paris, along with the likes of the famous Parisian entertainer Collette. It was at such an event that she caught the eye of Frank Jay Gould, son of the American railroad magnate Jay Gould. The two were married in 1923 and, at her husband's request, Florence gave up her singing career.

The Goulds were at the center of social life in the South of France during the 1920s and 1930s, where they attracted an international crowd of socialites, artists, and writers. They remained in France throughout World War II, during which time Florence served as a nurse and established a famous literary salon that became a center of intellectual life in wartime Paris. It was also at this time that she became a patron of contemporary painters, Braque and Picasso among them, and began amassing an extraordinary collection of modern art.

Frank Gould died in 1956, leaving an enormous fortune to his wife. Florence Gould continued her philanthropy to the arts, and was awarded the Legion d'Honneur by French President Charles de Gaulle in 1961. The guests of her salon tended no longer to be rebellious, avant-garde intellectuals, but, instead, great established personages, many of them members of the Academie. She also surrounded herself with the leading European and American art collectors, dealers, and cultural leaders. At the time of her death, her art collection included works by Bonnard, Cassat, Cezanne, Corot, Degas, Gaugin, Toulouse-Lautrec, Manet, Monet, Pissarro, Renoir, and Van Gogh. The majority of the proceeds from the sale of her estate was given to the Florence Gould Foundation, the principal purpose of which is to foster Franco-American amity and collaboration. The Florence Gould Foundation endowed the auditorium of Seiji Ozawa Hall, naming it in honor of Mrs. Gould, in 1990, and similarly has named other cultural facilities throughout the United States and in France. The Foundation also has endowed a Fellowship at the Tanglewood Music Center for the benefit of talented young French musicians.



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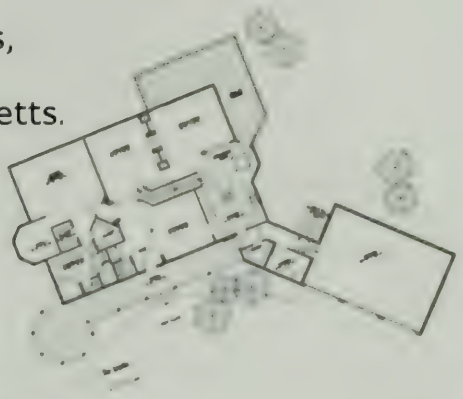
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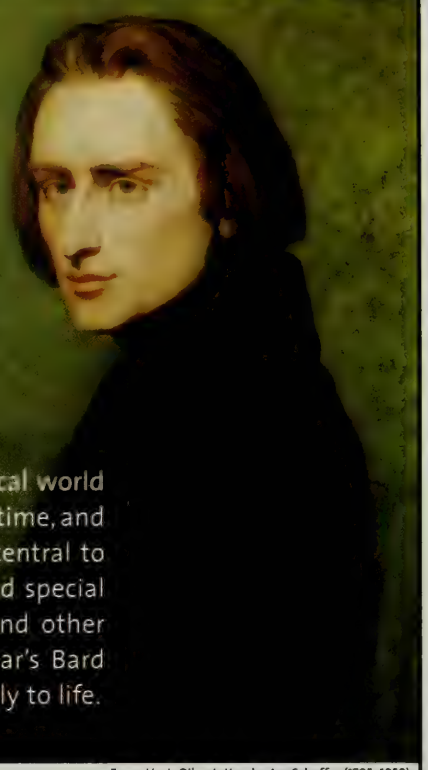
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Franz Liszt. Oil painting by Ary Scheffer (1795–1858).

WEEKEND ONE

AUGUST 11–13, 2006

ART, SPECTACLE, AND THE PUBLIC

FRIDAY, AUGUST 11

PROGRAM ONE
LISZT: MIRROR OF THE 19TH CENTURY
Works by Liszt

SATURDAY, AUGUST 12

PROGRAM TWO
THE YOUNG LISZT: FROM VIENNA TO PARIS
Works by Liszt, Beethoven, Schubert, Hummel, Field, Czerny, Moscheles, Chopin, Wieck, Alkan, Henselt

SPECIAL EVENT
THE PIANO AND THE 19TH CENTURY
Performance with Commentary

PROGRAM THREE
POLITICS, PAINTING, THEATER, AND POETRY
Works by Liszt, Ernst, Raff
American Symphony Orchestra
Leon Botstein, conductor

SUNDAY, AUGUST 13

PROGRAM FOUR
VIRTUOSITY BLOW OUT
Works by Liszt, Meyerbeer, Thalberg, Ernst, Tausig, Popper, Menter

PROGRAM FIVE
VIRTUOSITY TRANSFIGURED: IN THE SHADOW OF PAGANINI
Works by Liszt, Schumann, Brahms, Paganini

PROGRAM SIX
GRAND OPERA BEFORE WAGNER
Excerpts from operas by Auber, Meyerbeer, Bellini, Rossini, Halévy, Donizetti
American Symphony Orchestra
Leon Botstein, conductor

WEEKEND TWO

AUGUST 18–20, 2006

FAITH AND POLITICS

FRIDAY, AUGUST 18

PROGRAM SEVEN
LISZT AND NATIONAL ASPIRATIONS
Works by Liszt, Schumann, Chopin, Smetana, Grieg, Musorgsky, MacDowell, Sgambati

SATURDAY, AUGUST 19

PROGRAM EIGHT
THE "GYPSIES," THE HUNGARIANS, AND THE EXOTIC IN MUSIC
Works by Liszt, Haydn, Schubert, Brahms, Mosonyi, Rózsavölgyi

PROGRAM NINE
BETWEEN TWO SCHOOLS: LISZT AND THE CHAMBER MUSIC TRADITION
Works by Liszt, Raff, Volkmann, Cornelius, Franz, Rubinstein

PROGRAM TEN
CHRIST AND FAUST
Works by Liszt and Berlioz
American Symphony Orchestra
Leon Botstein, conductor

SUNDAY, AUGUST 20

PROGRAM ELEVEN
LATE LISZT: SPIRITUALITY AND EXPERIMENTATION
Works by Liszt, Bruckner, Saint-Saëns, Franck, Busoni, Debussy, Wagner

PROGRAM TWELVE
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Seiji Ozawa Hall at Tanglewood
August 2 – August 23, 2006

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All-Beethoven program



BSO Archives

2006 Tanglewood

SEIJI OZAWA HALL

Wednesday, August 2, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

KREMERATA BALTICA
GIDON KREMER, artistic director and violin soloist

THE COMPLETE MOZART VIOLIN CONCERTOS I

SCHNITTKE — *Gratulationsrondo* (*Congratulatory Rondo*), orchestrated by Andrei Pushkarev

MOZART — Violin Concerto No. 2 in D, K.211
- Allegro moderato
- Andante
- Presto

MOZART — Violin Concerto No. 1 in B-flat, K.207
- Allegro moderato
- Adagio
- Presto

INTERMISSION

NYMAN — "Trysting Fields," from *Drowning by Numbers*

GIDON KREMER, violin
DANIIL GRISHIN, viola

MOZART — Violin Concerto No. 3 in G, K.216
- Allegro
- Adagio
- Rondo: Allegro

MOZART — Serenade No. 6 in D, K.239, *Serenata notturna*
- Marcia: Maestoso
- Menuetto; Trio
- Rondo: Allegretto—Adagio—Allegro

GIDON KREMER and DŽERALDAS BIDVA, violins
ŪLA ULIJONA, viola
DANIELIS RUBINAS, double bass

2006 Tanglewood

SEIJI OZAWA HALL

Thursday, August 3, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

KREMERATA BALTICA
GIDON KREMER, artistic director and violin soloist

THE COMPLETE MOZART VIOLIN CONCERTOS II

SHOSTAKOVICH — Prelude and Scherzo for Strings, Opus 11
- Prelude: Adagio
- Scherzo: Allegro molto

MOZART — Violin Concerto No. 4 in D, K.218
- Allegro
- Andante cantabile
- Rondo: Andante grazioso—
 Allegro ma non troppo

INTERMISSION

RASKATOV — *Five Minutes from the Life of W.A.M.* (2001)

MOZART — Violin Concerto No. 5 in A, K.219
- Allegro aperto—Adagio—Allegro aperto
- Adagio
- Rondo: Tempo di minuetto

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Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

NOTES ON THE PROGRAM

The year 1756 was very important in the life of Leopold Mozart (1719-1787) both personally and professionally. In January, his son **Wolfgang Amadè Mozart** (1756-1791) was born, and as Leopold later said, he was "a miracle which God let be born in Salzburg." Six months after the birth of his son, Leopold published his *Essay on the Fundamental Principles of Violin Playing*. Leopold was in a unique position to write such a work. Not only was he an excellent violinist and teacher, but he had also been in the service of the Prince-Bishop of Salzburg since 1740, serving as composer and assistant *maestro di cappella*. The book was published in Augsburg, Leopold's hometown, but quickly made its way throughout Europe. Soon the treatise was in such high demand that it was translated into Dutch, French, and English. Leopold himself expanded and reissued the work in 1770 and again in 1787, the year of his death.

Leopold's text is important even today. Not only does it deal with violin technique, but it addresses performance practice, composition, and aesthetics, thereby presenting a complete picture of the 18th-century musician. Through it, we get a glimpse of Leopold's comprehensive teaching style, which sheds light on Wolfgang's development as a musician and a young man. Leopold was his son's most important teacher, advising him on everything—literature, mathematics, philosophy, religion, and of course music. Indeed, when Leopold realized how formidable Mozart's talent was, he put aside his own career and devoted himself to educating his son.



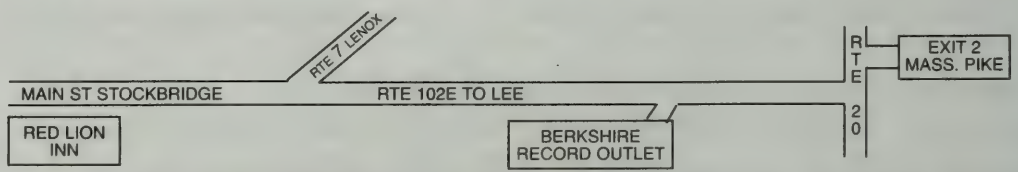
When Wolfgang was a boy, he traveled with his family throughout Europe, where his father showcased his son's enormous talents. Mozart is often depicted as playing the piano or harpsichord, but what is sometimes forgotten is his extraordinary accomplishment as a string player. Although he preferred to play the viola, and later featured it in some of his most impressive chamber works (the string quintets K.174, 515, and 516, which add an extra viola to the string quartet), Mozart was a distinguished violinist. In 1777 he wrote to his father, "I played as if I were the finest fiddler in all Europe," to which his father replied, "You yourself do not know how well you play the violin." Strong praise indeed from Leopold, who usually had nothing but scorn for other violinists!

When Mozart and his father returned from two trips to Italy in the late 1760s and

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early 1770s, Mozart found himself back in Salzburg without the opera commissions or a permanent position in Italy he had so desired. It was then that he turned his attention to instrumental composition, writing many of his famous serenades (including the *Serenata notturna*, K.239; *Haffner*, K.250, and *Posthorn*, K.320), his first original piano concerto (K.175), and, of course, the violin concertos.

Mozart's compositional development in the concerto genre can be traced through an examination of these five violin concertos. Although they were all written within a mere two years of each other, one can clearly see in them Mozart's progression from a competent composer indebted to the past, to a master of the genre, experimenting with innovative techniques such as abrupt shifts in tone, texture, and passion within a single movement. Perhaps these techniques are traceable in part to his father's precept that a good performer should be able to move without effort from the "mournful to the merry... in a word, he must play everything in such a way that he will himself be moved by it." Mozart's concertos move seamlessly between extremes of emotion and passion; and when experiencing a good performance, the audience should too.

Violin Concerto No. 1 in B-flat, K.207 [WEDNESDAY, AUGUST 2], was written in Salzburg in April 1773, perhaps in anticipation of a trip that Mozart and his father took to Vienna in July of that same year. K.207 is Mozart's very first surviving original concerto for any instrument, preceding the K.175 piano concerto by several months.

This first violin concerto stands out stylistically from the rest. It contains the signature Mozartean grace and charm, especially evident in the second movement, but many of the sequential patterns in the first and last movements are indebted to the Italian Baroque concerto tradition popularized by Antonio Vivaldi and Luigi Boccherini. Mozart undoubtedly heard many of these concertos while traveling in Italy with his father. But even in this first, most traditional concerto, there are hints of innovations to come. In the third movement, Mozart chooses an unusual form, a concerto/sonata hybrid rather than the traditional, lighter rondo form. In 1776, Mozart replaced it with another movement, the Rondo, K.269. Usually (as on the present occasion) the original presto movement is performed with the concerto and the rondo is reserved as a concert piece.

The **Violin Concerto No. 2 in D, K.211** [WEDNESDAY, AUGUST 2], was written in June 1775 but likewise owes a great deal to its Italian Baroque predecessors. The first movement in particular with its strong contrasts between tutti and soloist is rooted in the past. In addition, the soloist's passages are often accompanied by strings only. But the slow movement begins to shed these layers of tradition as the soloist and orchestra engage in a true dialogue. The expressive theme is often shared between the two forces, with the violinist finishing the phrases with a graceful and anticipatory gesture. The third movement is also a departure from the past in its inventive use of orchestration. This movement, in rondo form, never repeats the orchestration of each main theme statement; the soloist is accompanied not just by strings but first by the oboes and then by the horns, which finish the movement with a warm, full sound.

The next three concertos (K.216, 218, and 219) were written between September and December of 1775. These three concertos seem to make a set and share several characteristics: all the middle movements are in the dominant key (as opposed to the subdominant in the earlier two) and the ending movements are all in a rondo form in the French style with contrasting sections set apart not only by musical material but also new meters and tempi. Less tangible is the fact that they seem more assured in solo writing and are full of unexpected twists and structural irregularity—something the now mature, more confident Mozart often employs.

The **Violin Concerto No. 3 in G, K.216** [WEDNESDAY, AUGUST 2], sometimes called the "Strassburger Concerto," seems to have been a particular favorite of his. While trav-

eling in 1777, Mozart wrote to his father that he had played the "violin concerto with the Strassburg melody in it" one evening for guests: "it flowed like oil; everyone praised the beautiful, pure tone," to which Leopold replied, "I feel sad at times because I cannot hear you playing the clavier and violin and each time I come home a faint melancholy falls upon me, for as I draw near to our house I always half expect to hear the strains of your fiddle."

The concerto begins with a beautiful soaring melody in the orchestra. Surprisingly, after the soloist has restated the orchestra's themes, Mozart almost immediately gives the violin a new melody. Once the exposition is complete, the development section of the concerto is predominantly in the minor key and offers the listener even more new material. The Adagio of this concerto is Mozart at his most expressive. He creates softer lines than might be expected by employing flutes in place of the more traditional oboes. (In this, he took advantage of the fact that Salzburg oboists were expected to be able to perform on flutes as well.) In addition to the flutes, Mozart also mutes the violins in the orchestra, and the basses and cellos play pizzicato through most of the movement. The result is a complete change in color and mood from the previous movement. A stunning shift to the minor key in the middle of the movement is both unexpected and intensely beautiful; Mozart then closes with the ending gesture of the opening melody. The rondo provides perhaps the most startling moment in the concerto: the violinist not only plays an andante gavotte in G minor, but instead of immediately bringing us back to the original rondo theme, Mozart immediately follows with an allegretto in G major, based on a popular tune of the time known as "La Strasbourgeoise de Reutter." Only then does he deftly bring back the opening rondo theme to finish off the movement.

Mozart's **Violin Concerto No. 4 in D, K.218** [THURSDAY, AUGUST 3], begins with a military-like first theme that permeates the rest of the movement. Unexpectedly, after the soloist's exposition, the violin introduces a new theme, which Mozart then brings back first in the recapitulation. The middle movement's expressive melody flows beautifully above a staccato accompaniment. The final gesture, in an unusual twist, is actually taken from the middle of the opening phrase, lending the movement a feeling of incompleteness. The rondo which immediately follows seems to continue that unfinished thought, with the solo violinist opening with an airy tune. Yet another surprise awaits in this movement, however, for not only does Mozart contrast the sections of the rondo, but also includes in it yet another abrupt shift in genre and mood, a complete *musette* section devoted to a folk-like tune complete with a drone.

The final concerto, the **Violin Concerto No. 5 in A, K.219** [THURSDAY, AUGUST 3], is the most daring. The opening begins with the orchestral exposition, yet when the soloist enters it is with an expressive Adagio, completely different in tone and feeling. The effect is almost as if the soloist has begun playing the second movement rather than continuing the first. After the initial surprise, however, the soloist again plays allegro, but this time with a new theme. The innovation here is that Mozart restates the original orchestral theme as the accompaniment to the new melody. Because the unexpected Adagio section occurs so close to the opening, when the movement does come to a close we are left questioning if the adagio music will recur before the first movement ends. It does not. Instead, Mozart continues on to the middle movement, the longest and most elaborate of the three. Several years later, Antonio Brunetti, then concertmaster of the Salzburg court orchestra, advised Mozart that he found this movement too long and "studied." Mozart ultimately wrote a new adagio for him, K.261. The final movement is a rondo composed in the style of a minuet. The contrasting middle section, often called the "Turkish section," is filled with dramatic percussive effects with the cellos and basses instructed to "*coll'arco roverscio*" (hit the strings with the wood of the bow, not the hair), as well as being given forceful chromatic passages. After the rousing interlude, however,

the movement ends again with the most graceful of minuet gestures.

Even at such a young age—he was only nineteen when he wrote the last of these concertos—Mozart proved he was not only the master of the concerto but the master of the violin. He fully realized in these pieces not only the dramatic possibilities in the dialogue between soloist and orchestra but the real elegance and power of the violin, the possibilities of which he first learned from his father.

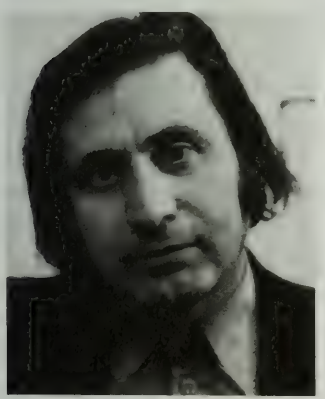
Also by Mozart on these programs celebrating the 250th anniversary of the composer's birth is the **Serenata notturna, K.239** [WEDNESDAY, AUGUST 2], written in January 1776, most likely for New Year's celebrations. Mozart took an unusual approach in scoring this serenade. He retains the expected string ensemble consisting of violins, violas, and cellos but then adds to it a timpanist; he also includes a *concertante* string quartet in which the cello is replaced by a double bass! Mozart's orchestration offers a great deal of variety. For example, the first movement begins with a march-like tune which Mozart then contrasts in the second half of the movement with a more graceful section that features violin pizzicato imitating a harp. Unexpectedly in this charming section, the soft sounds of the harp-like violins are accompanied by timpani! In the second movement, a noble menuetto, the string orchestra and solo violinist alternate in a true dialogue. The closing rondo includes a popular Viennese march tune that provides a perfect ending for the festivities.

—Elizabeth Seitz

Elizabeth Seitz is a faculty member at The Boston Conservatory, a frequent guest speaker for the Boston Symphony Orchestra and Boston Lyric Opera, and a musicologist whose interests range from Mozart, Schubert, and Mahler to Falla and Tito Puente.

IN ADDITION...

The Viennese classical style of composition, of which Mozart's works are exemplary, has long seemed to many musicians and music lovers an ideal fusion of expression, taste, and intellect, of attractive utterance and thoughtful design. One sign of the special place the classical style occupies in our collective musical consciousness is the frequency with which later composers have returned to it, adapting it to their own purposes and idioms. Tchaikovsky paid homage to the classical manner in his *Mozartiana* Suite for orchestra and his Variations on a Rococo Theme for cello and orchestra. Brahms and Dvořák wrote serenades that hearken back palpably, if somewhat more obliquely than Tchaikovsky's works, to the serenades of Mozart. During the twentieth century, many composers adopted a neo-classical posture, sometimes expressly for the purpose of paying respects to Mozart.



The work that opens our Wednesday program [AUGUST 2] is not expressly a tribute to Mozart, though this is implied by its simulation of the Viennese classical style. **Alfred Schnittke** (1934-1998) composed his ***Congratulatory Rondo*** in 1974 to commemorate the fiftieth birthday of Rostislav Dubinsky, an eminent Soviet violinist and, at the time, first violinist of the famed Borodin Quartet. Most of this piece sounds as if it might have been written during the late eighteenth century. If this is surprising, given the date of the work's composition, it is not entirely so. Schnittke, the most prominent Soviet composer since Shostakovich, was a remarkable mimic. He was especially fond of the classical style and quite adept at imitating it, as he did in *K(ein) Sommernachtstraum*, *Sonata in the Old Style* for violin and piano, the frankly parodic *Moz-Art à la Haydn*, and other

pieces. In these works, Schnittke composed jarring stylistic collisions, subverting the 18th-century elegance of his faux-classical music with rough dissonances, atonal or polytonal counterpoint, tone clusters, noise, minimalist repetition, electronic sounds, and even references to jazz and rock. The *Congratulatory Rondo* is different in that Schnittke's contradiction of the music's classical styling is rather subtle. The recurring rondo subject sounds as though it might be from a genuine classical-period piece, as do the themes of the intervening episodes. But as the work unfolds, we begin to hear small post-modern touches: harmonies that are not quite of Mozart's era, repeated-note figures extended too long, and a tonally ambiguous conclusion.

* * * * *

Since the nineteenth century, composers have paid their respects to Mozart by quoting his works in their own, adapting his ideas to their own particular idioms. Tchaikovsky's *Mozartiana* Suite, for example, is based on several small piano and vocal works by Mozart, while Liszt's *Réminiscences de Don Juan* transforms melodies from *Don Giovanni* into a virtuoso piano solo. More recently, Luciano Berio's *Variazioni* for basset horns and strings reconfigures Papageno's aria "Ein Mädchen oder Weibchen" from *The Magic Flute*, William Bolcom's orchestral piece *Commedia* makes sly reference to that opera and other works by the classical masters, and the second movement of *Arcadiana*, a string quartet by the young English composer Thomas Adès, culminates with a surprising quotation of *Die Hölle Rache,* another aria from *The Magic Flute.*

Michael Nyman (b.1944), another contemporary English composer, has a longstanding relationship with Mozart's music. His 1977 piece *In re Don Giovanni* appropriated material from Mozart's opera and reworked it in ingenious fashion. Nyman has been a prolific composer of film scores—it is for his work in the cinema that he is best known—and Mozart has played a significant role in this aspect of his work also. In creating music for the 1980 film *The Falls*, Nyman followed a suggestion by the director Peter Greenaway that he compose a series of short glosses on a four-measure phrase from the slow movement of Mozart's *Sinfonia concertante* for violin, viola, and orchestra, K.364(320d). Eight years later, for another Greenaway film, *Drowning by Numbers*, Nyman returned to the same material, this time drawing on the entire middle movement of the *Sinfonia concertante.*


Sheila Rock

"Trysting Fields" [WEDNESDAY, AUGUST 2] one of some thirteen movements that comprise the score for *Drowning by Numbers*, consists of what Nyman describes as a "musical list," a compilation of instances of a particular kind of musical gesture that recurs repeatedly, in different forms, in the slow movement of the *Sinfonia concertante.* Specifically, Nyman has extracted examples of accented appoggiaturas, the two-note melodic sigh which, as he notes, give the central movement of the *Sinfonia concertante* much of its poignancy. These short phrases appear just as they do in Mozart's composition, and in the same order, but with all the intervening material removed. Each phrase also repeats two or more times—Nyman is, after all, the leading English practitioner of musical minimalism, a style that relies extensively on repetition—something that does not occur in the *Sinfonia concertante.* All this creates a kind of compositional montage composed of brief bits of Mozart's work yet distinctly post-modern in its sensibility.

* * * * *

This year in fact sees two major anniversaries in the music world. One, of course, marks 250 years since the birth of Wolfgang Amadè Mozart, an occasion for festive

performances and other forms of commemoration around the world. The other is the centenary of Dmitri Shostakovich. This, too, has engendered a wealth of performances, special concerts, and even festivals devoted to the late Soviet composer. Though the Kremerata Baltica's concerts this week naturally celebrate Mozart, it seems fitting to give a nod to his latter-day Russian counterpart also.



In December of 1924, **Dmitri Shostakovich** (1906-1975), then an eighteen-year-old student at the Leningrad State Conservatory, had just begun sketching his First Symphony when he learned of the death of his friend Volodya Kurchanov, a young poet. Setting aside his symphony, Shostakovich wrote a piece for string octet which he conceived as a memorial to his companion. In July of the following year the composer produced a second piece, a scherzo, for the same eight-part string choir. In 1927 these two works were joined and published as **Prelude and Scherzo for Strings** and designated Shostakovich's Opus 11 [THURSDAY, AUGUST 3].

This music can be performed by either a double string quartet or a larger ensemble of string instruments. As we should expect, the Prelude, in view of its genesis, is restrained and even elegiac in tone. The ensuing Scherzo provides contrast, insofar as tempo and texture are concerned, but it does not really relieve the dark tone of the Prelude. Rather, its considerable rhythmic drive and forward momentum suggest a demonic fury. Ian MacDonald, a Shostakovich biographer inclined to expansive interpretations of the composer's music, asserts that its character "can only be described as grim," and he finds in its rushing lines "an impression of crowds swirling crazily through the streets." He concludes from this that Shostakovich might have culled this music from a "revolutionary symphony" that the composer reportedly began but abandoned during his student years.



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It seems an interesting hypothesis, one that similarly frenzied passages in Shostakovich's Symphony No. 11, commemorating the "Palace massacre" and failed Russian revolution of 1905, make all the more plausible. Ultimately, though, we can make no definite assertion about this matter, but only note that the almost savage energy conveyed by this music would, in time, become a familiar feature of much of Shostakovich's best work.

* * * * *

Born in Moscow and trained at that city's Tchaikovsky State Conservatory, **Aleksander Raskatov** (b.1953) is one of a number of Russian composers to attract international attention since the dissolution of the Soviet Union. Like other creative musicians of his generation, both in the former Soviet states and in the West, Raskatov has abandoned the high modernist abstraction that dominated music during the middle decades of the twentieth century in favor of a more immediate and accessible idiom. Much of his music is of a meditative or ritualistic character, with a predilection for unusual sonorities. Recognition of his work has brought the composer to the West in recent years. Raskatov has taught at Stetson University in the United States; has participated in master classes at *Cité de la Musique* in Paris; and has served as composer-in-residence at Lockenhaus, the Austrian music festival founded by violinist Gidon Kremer.



Five Minutes in the Life of W. A. M. [THURSDAY, AUGUST 3] is a novelty in which Raskatov dons the stylistic garb of Mozart. The piece presents an instrumental aria featuring solo violin, which sings a quite Mozartean melody in an operatic vein. The pizzicato accompaniment provided by the string orchestra also is convincingly redolent of Mozart's manner. But from the outset, Raskatov lets us know that this cannot be gen-



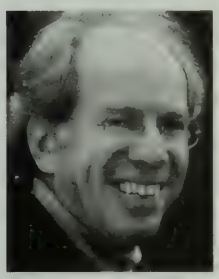
uine 18th-century music. His small orchestra includes percussion instruments in addition to strings, and the piece starts with the tinkling sound of wind chimes, something quite foreign to Mozart's style yet evocative of the delicacy of so much of his music. (The work will conclude with a mirror image of the same gesture.) And as the music unfolds, the percussion lead the way in slyly undercutting the Mozartean character of the music. When some of the strings join in this subversive activity, they, too, often resort to percussive effects—especially playing *col legno*, or with the wood end of the bow. Variances of texture, rhythm, and dynamics provide further departures from the authentic Mozartean idiom. The final measures, an ethereal chorus sounded by the orchestral violins, again evoke an almost child-like delicacy while marking the music as very much of our era.

—Paul Schiavo

Paul Schiavo is program annotator for the Saint Louis and Seattle Symphony Orchestras and a frequent contributor to the program books of Lincoln Center, Carnegie Hall, and other organizations.

GUEST ARTISTS

Gidon Kremer



In his thirty-year career, violinist Gidon Kremer has established a worldwide reputation as one of the most original and compelling artists of his generation. He has appeared on virtually every major concert stage with the most celebrated orchestras of Europe and America and has collaborated with today's foremost conductors and instrumentalists. His extensive repertoire encompasses the standard classical and Romantic violin works, as well as music by such 20th-century masters as Henze, Berg, and Stockhausen. He has also championed the works of living Russian and Eastern European composers and has performed many important new compositions, several of them dedicated to him. Mr. Kremer has become associated with such diverse composers as Schnittke, Pärt, Gubaidulina, Silvestrov, Nono, Reimann, Vasks, Adams, and Piazzolla. Since making his Western debut, he has appeared with the orchestras of Berlin, Boston, Amsterdam, Los Angeles, San Francisco, Philadelphia, New York, London, Paris, and Vienna, with conductors including Bernstein, Karajan, Eschenbach, Gergiev, Giulini, Jochum, Previn, Claudio Abbado, Levine, Maazel, Muti, Harnoncourt, Mehta, Marriner, and Zinman. Deeply committed to chamber music, he works with such partners as Valery Afanassiev, Martha Argerich, Keith Jarrett, Oleg Maisenberg, Vadim Sakharov, Tatyana Grindenko, Misha Maisky, and Thomas Zehetmair. His award-winning discography includes more than 100 albums for Deutsche Grammophon, Teldec, Philips, ECM, Sony Classical, EMI/Angel, and Nonesuch. His most recent DG recording, "Kremerland," features the works of living Russian and Baltic composers. Since 1981, Mr. Kremer has been inviting selected artists to the music festival he founded in the small Austrian village of Lockenhaus; Lockenhaus is the realization of the violinist's belief that music can overcome all barriers. The festival's emphasis is on the exploration of new repertoire, with unusual pairings of musicians who collaborate in an informal atmosphere conducive to discovery and communication. Since 1992, musicians from Lockenhaus have toured the world as Kremerata Musica. Tours have included a critically acclaimed "Hommage à Piazzolla" program as well as a world tour and recording of a concert version of Piazzolla's "tango operita" *Maria de Buenos Aires*. Mr. Kremer has been artistic director of the Musiksommer Gstaad in Switzerland, succeeding Lord Yehudi Menuhin. In 2002 he became the artistic leader of the new "les muséiques" festival in Basel, Switzerland. In November 1996 he founded the Kremerata Baltica chamber orchestra to foster outstanding young Baltic musicians. He tours regularly with the orchestra, serving as artistic director and soloist. Their Nonesuch recording "After Mozart" (2001) won a Grammy. Gidon Kremer was born in 1947

in Riga, Latvia. He began violin studies at age four with his father and grandfather, and entered the Riga Music School as a student of Professor Sturestep. By eighth grade he was auditioning for competitions in Poland, Romania, and France, and at sixteen he was awarded the First Prize of the Latvian Republic. Two years later he successfully auditioned for David Oistrakh, becoming one of the few selected to apprentice under that master at the Moscow Conservatory. In 1967 Mr. Kremer won his first international prize, at the Queen Elisabeth Competition in Brussels. Following this triumph, he took a prize in the Montreal Competition, top honors in the Paganini Competition in Genoa, and, finally, the coveted First Prize in the 1970 Tchaikovsky Competition. He plays a Guarnerius del Gesù, "ex-David," dated 1730. He is also the author of three books, published in German, which reflect his artistic pursuits.

Kremerata Baltica



Founded in 1997 by the renowned violinist Gidon Kremer, the Grammy-winning chamber orchestra Kremerata Baltica is now considered one of the most prominent international ensembles in Europe and beyond. Although it originally began in 1997 as a fiftieth "birthday present to myself," Gidon Kremer immediately envisaged the potential behind the twenty-seven-member ensemble of young musicians drawn from the Baltic States of Estonia, Latvia, and Lithuania, seeing it as a medium to share his rich artistic experience with the new generation and at the same time promote and inspire the musical and cultural life of the Baltics. Today, Kremerata Baltica annually performs about sixty concerts during six annual tours throughout Europe, Asia, and the Americas. Regular performances in the great halls of Vienna, Berlin, Paris, London, Moscow, and New York are followed by appearances at such renowned music festivals as Salzburg, Schleswig-Holstein, Verbier, Dresden, Prague Spring, the BBC Proms, Tanglewood, and Mostly Mozart. In spring 2007 the ensemble will embark on a ten-city U.S. tour, culminating in a concert in Carnegie Hall. Besides its performances as a full chamber orchestra, Kremerata Baltica also gives chamber music performances under the label Kremerata Musica with small- to medium-sized formations comprising members of the group. Naturally, the musical scene of the Baltics is of great importance to Kremerata Baltica. Supported by a joint program of the Ministries of Culture of all three countries, numerous performances are held every year in Estonia, Latvia, and Lithuania. While the majority of the concerts are led by and performed with Gidon Kremer, Kremerata Baltica has appeared with such celebrated soloists and conductors as Jessye Norman, Oleg Maisenberg, David Geringas, Boris Pergamenschikow, Tatiana Grindenko, Sir Simon Rattle, Christoph Eschenbach, and Kent Nagano. Programming and performing an unusually extensive and versatile repertoire, Kremerata Baltica gives much importance to contemporary music. The ensemble regularly performs



Steve Rosenthal

music of living Eastern European composers and has commissioned new works by Pärt, Kancheli, Vasks, Desyatnikov, and Raskatov. Kremerata Baltica's discography includes the Grammy-winning "After Mozart" (2002); the Grammy-nominated "Georges Enescu"; "Happy Birthday," and "Russian Seasons" for Nonesuch; and "Kremerland" for Deutsche Grammophon.

Kremerata Baltica
Gidon Kremer, artistic director

First Violins
Sandis Šteinbergs*
Džeraldas Bidva*
Rūta Lipinaitytė
Dainius Peseckas
Rasa Vosyliūtė Mickūnienė
Sanita Zariņa
Jana Ozolina

Second Violins
Andrei Valigura*
Andrejs Goļikovs*
Miglė Serapinaitė
Marija Nemanytė
Agnė Doveikaitė
Anar Ibrahimov

Violas
Daniil Grishin*
Ūla Ulijona Žebriūnaitė*
Vidas Vekerotas
Zita Zemoviča

Cellos
Marta Sudraba*
Ēriks Kiršfelds*
Giedrė Dirvanauskaitė
Pēteris Čirkšis

Basses
Indrek Sarrap
Danielis Rubinas

Oboes
Christelle Chaizy
Solveig Brigitte Tranchant

Flutes†
Jessica Lizak
Brooke Ferguson

Horns
Maria del Carmen Rubio Navarro
Juan Leopoldo Pavia Font

Percussion
Andrei Pushkarev

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DVOŘÁK — *Carnival* Overture, Opus 92

KAZEM ABDULLAH conducting (TMC Fellow)

FAURÉ — *Pelléas et Mélisande*, Suite from the incidental music to Maeterlinck's tragedy, Opus 80

Prélude: Quasi adagio
Fileuse: Andantino quasi allegretto
Sicilienne: Allegretto molto moderato
The death of Mélisande: Molto Adagio

NICOLAS FINK conducting (TMC Fellow)

BABBITT — *From the Psalter*, for soprano and string orchestra (2002)

Text is on page 18.

Text by Sir Philip Sidney, from *Psalms* 13, 40, and 41
(Performed in celebration of the composer's ninetieth birthday year)

JO ELLEN MILLER, soprano (TMC Fellow)
TOMASZ GOLKA conducting (TMC Fellow)

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SIBELIUS

Text and translation are on page 21.

Luonnotar, Tone poem, Opus 70, for soprano and orchestra

DAWN UPSHAW, soprano (TMC Faculty)
STEFAN ASBURY conducting (TMC Faculty)

RAVEL

Daphnis et Chloé, Suite No. 2

Daybreak—Pantomime—Danse générale

STEFAN ASBURY conducting

NOTES ON THE PROGRAM

Antonín Dvořák (1841-1904)
Carnival Overture, Opus 92

At orchestral concerts we know Dvořák mainly as the composer of symphonies, the Cello Concerto, and perhaps the Violin Concerto. But there are overtures, too, including three conceived as a triptych (*Nature, Life, and Love*) and slated for publication as his Opus 91; Dvořák composed these one after another between the end of March 1891 and January 1892, when he was fifty. (*Carnival* was to have been Opus 91, No. 2, set between the two we know now as *In Nature's Realm* and *Othello*.) There are also four symphonic poems from 1896, based mainly on stories from Czech folklore (*The Golden Spinning Wheel* being probably the least unknown of these), and another from 1897, after which Dvořák chose to focus his attention on opera. There are three of those from his final years, the "fairy tale opera" *Rusalka* being the best-known. In that late series of symphonic poems, Dvořák's intent was to depict in musical terms the specific characters and events of the tales that inspired him. In his previous orchestral program music—notably the *Nature, Life, and Love* triptych—his aim was a more general depiction through music of atmosphere and mood, allowing him, as he commented to a friend, to be "a poet as well as a musician."



Dvořák led the first performance of the triptych on April 28, 1892, the night before he left for America; on that occasion the program listed the works as *Nature*, *Life (Czech carnival)*, and *Love (Othello)*. With Dvořák out of the country, it was Brahms who ultimately corrected the proofs for the three overtures, which were published by Simrock in March 1894 as Dvořák's opus numbers 91 (*In Nature's Realm*), 92 (*Carnival*), and 93 (*Othello*), the composer by then having decided that each of the three—in F major, A major, and F-sharp minor, respectively—should be viewed as "a self-contained whole."

In his biography of Dvořák, Otakar Šourek writes that, to judge from the composer's own notations in the scores and also from contemporary statements

> Dvořák wished in this cycle to draw in overture-form musical pictures of three of the most powerful impressions to which the human soul is subjected: the impression of the solitary, wrapped about by the exalted stillness of the summer night; the impression of a man seized into the joyous vortex of life, and finally the feel-

ing of a man in the power of a violent love poisoned by jealousy. In more concise terms: to present nature itself, free acceptance of it, and distortion of it.

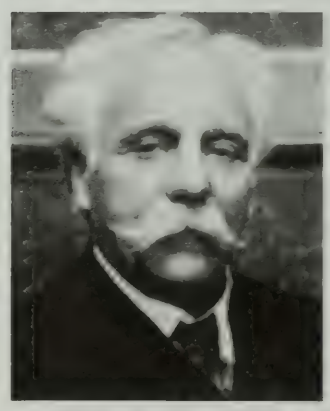
With this in mind, the composer unified the three overtures musically through use of a motto "nature theme" that appears originally as the principal idea of *In Nature's Realm*, recurs occasionally in *Carnival*, and returns, darkened or distorted, in *Othello*. Beyond that, suffice to say that *Carnival* is marked by exuberance, high spirits, tenderness, occasional shadows, and that airiness of musical texture so uniquely Dvořák's, with, midway through the sonata-form structure, a pastoral, open-air interlude (including a reference in the clarinet to the "nature theme") that bears striking witness to the composer's love of nature and his native land.

—Marc Mandel

Gabriel Fauré (1845-1924)

Pelléas et Mélisande, Suite from the incidental music to Maeterlinck's tragedy, Opus 80

Fauré composed incidental music—seventeen numbers in all—for an English production of Maurice Maeterlinck's *Pelléas et Mélisande* in May/June 1898; the production had its premiere at the Prince of Wales Theatre, London, on June 21, 1898, with Fauré conducting. Fauré was a long time coming into his own as a composer who could draw an audience. Even in his fifties, though highly regarded by cognoscenti as a creator and teacher, he was in no sense a "popular" composer. Much of his music gained a hearing only in the salons of cultivated aristocrats like the Princess Edmonde de Polignac, whose activities as a patron of advanced composers lasted for decades. Fauré also had a group of devoted English friends who sponsored performances of his music in London, so he spent a substantial part of every year from 1892 to 1900 in the British capital. Thus it was that when he met the famous actress, Mrs. Patrick Campbell, at the home of a mutual friend, Frank Schuster, in 1898, she commissioned him to write incidental music for a production she was planning of Maeterlinck's symbolist drama *Pelléas et Mélisande*.



There had been only one performance of the original French text of the play, on May 17, 1893, but that had resulted in general incomprehension. Debussy was in the audience, though, and he began at once to work on an opera, which would not be performed until 1902. Several other composers have been attracted to *Pelléas*—Schoenberg and Cyril Scott for orchestral tone poems, Sibelius for incidental music—but Fauré is the only one not to have written his score in the shadow of Debussy's great opera, and, ironically, he wrote it for a production not in the original French but in English.

Since Fauré was notoriously uninterested in the process of orchestration, he left that to his student Charles Koechlin, who scored the *Pelléas* music for a pit orchestra of modest proportions. When arranging the Opus 80 suite, Fauré added extra parts for second oboe, second bassoon, and third and fourth horns. He also made a number of subtle changes in the orchestration throughout and substantially rescored the climaxes for the larger ensemble, so that we may fairly speak of a Koechlin-Fauré orchestration. The resulting score, dedicated to the Princess de Polignac, has turned out to be Fauré's most important symphonic work.

The air of charming reticence that runs through much of Fauré's music is equally to be found in his incidental music for Maeterlinck; it is an appropriate mood for a play in which virtually nothing happens, in which every effort to do anything leads to

tragedy. The first movement served as prelude for the play, painting its misty colors with a few dramatic outbursts that may hint at the impetuous Golaud. The movement ends with a transition to the opening scene of the play, in which Golaud, lost while hunting, comes across the mysterious Mélisande by a fountain deep in the woods; even before the overture ends, we hear Golaud's hunting horn signaling his arrival. The second movement, sometimes called *La Fileuse* ("The Spinner"), which served as the entr'acte before Act III, runs along with a nearly constant triplet turn providing the background hum of the spinning wheel. The Sicilienne, the entr'acte preceding Act II, is characterized by the rocking rhythm of that delicate Italian dance known as the siciliano. All is grace and gentle reflection, entirely appropriate to the mysterious world of the play—even though this movement was composed independently five years earlier! The final Molto Adagio, composed to introduce Act V, is a quiet, touching depiction of Mélisande's death.

—Steven Ledbetter

Milton Babbitt (b.1916)
From the Psalter, for soprano and string orchestra (2002)

Milton Babbitt, who celebrates his 90th birthday this year (the birthday was on May 10), has written numerous pieces for voice (a number of which were performed on this evening's Prelude Concert). *From the Psalter* is unique for Babbitt in its scoring for soprano and string orchestra. The piece was commissioned by the American Composers Orchestra and was written for the ACO and soprano Judith Bettina, a longtime champion of the composer's vocal music. The score is dedicated to Bettina, who gave the world premiere with the ACO on November 3, 2002, in Carnegie Hall, with that orchestra's music director, Steven Sloane, conducting.



Babbitt has this to say about his piece:

> The text of my *From the Psalter* is a conjoining into a continuity of Psalm 13 and two stanzas each from Psalms 40 and 41, as realized in verse by Sir Philip Sidney (1554-86). As one would expect of the author of the celebrated *Defence of Poessie* and the immense sonnet sequence *Astrophel and Stella*, these versions of the psalms are scrupulously formed, particularly in their syllabic and terminal rhyme structure. The three instances I have chosen have a predominant ten-syllable line, alternating with a three-syllable line (in Psalm 13), with six- and eight-syllable lines (in Psalm 40), and with six-syllable lines in Psalm 41. This verbal, metrical constancy necessarily was an initial, defining condition of the composition, which is mirrored musically in the genidentity of the musical "settings" by way of their shared referential norm.
>
> The syntax of the poetry may sometimes appear intricate, even convoluted; an occasional word is "archaic" (at least, for most of us), and familiar words occasionally are employed unfamiliarly, but the verses of this remarkable poet, essayist, and courtier are never ultimately obscure, but elegant, original, and even memorable.
>
> I think of this composition as an accompanied recitative, dedicated to Judith Bettina and American Composers Orchestra.

This "recitative" is a soliloquy without a play, the soprano working through some unnamed tribulation by speaking aloud to God, and, through her awareness of God's power, coming to an acceptance of her place in the scheme of things, which allows her to triumph over her foes. Babbitt's vocal line is typically rangy, covering nearly two octaves. Also expected is the audible continuity of gesture between passages in the high,

middle, or low registers, resulting in a virtual counterpoint filled out texturally by the string parts. The score calls for two-part division of each of the upper string parts (two parts each of violins I and II, two of violas, two of cellos, and one part for double basses), resulting in a transparent, subtle, and intimate coloring of the soprano's equally subtle, highly expressive line.

The duration of *From the Psalter* is about four-and-a-half minutes.

—Robert Kirzinger

MILTON BABBITT
"From the Psalter," for soprano and string orchestra

(*Psalm 13*)
How long (O Lord) shall I forgotten be?
What? ever?
How long wilt thou thy hidden face
from me
Dissever?
How long shall I consult with careful sprite
In anguish?
How long shall I with foes' triumphant
might
Thus languish?
Behold me Lord, let to thy hearing creep
My crying.
Nay, give me eyes, and light, lest that
I sleep
In dying:
Lest my foe brag, that in my ruin he
Prevailed;
And at my fall they joy that, troublous, me
Assailed.
No, no, I trust on thee, and joy in thy
Great pity:
Still therefore of thy graces shall be my
Song's ditty.

(*Psalm 40*)
So in my mouth he did a song afford,
New song unto our God of praise:
Which many seeing hearts shall raise
To fear with trust, and trust with fear
the Lord.
O, he indeed is blessed
Whose trust is so addressed;
Who bends not wandering eyes
To great men's peacock pride,
Nor ever turns aside
To follow after lies.

My God, thy wondrous works how
manifold!
What man thy thoughts can count
to thee?
I fain of them would speaking be
But they are more than can by me
be told.
Thou, sacrifice nor offering,
Burnt offering, nor sin offering
Didst like, much less didst crave;
But thou didst pierce my ear,
Which should thy lessons bear,
And witness me thy slave.

(*Psalm 41*)
Therefore, O Lord, abandoned thus
of all,
On me let mercy fall;
And raise me up, that I may once have
might,
Their merits to requite:
But what? this doth already well appear
That I to thee am dear:
Since foes, nor have, nor shall have cause
to be
Triumphing over me.

But triumph well may I, whom thou
dost stay
In my sound rightful way:
Whom though (O place of places all)
dost place,
For aye, before thy face.
So then be blessed now, then, at home,
abroad,
Of Israel the god:
World without end, let this his blessing
flow,
O so: O be it so.

Jean Sibelius (1865-1957)
Luonnotar, Tone poem, Opus 70, for soprano and orchestra

Sibelius took inspiration for his music from several sources, among them nature in general; the elemental landscape of his native Finland; and the *Kalevala*, the so-called



"Finnish national epic" that enshrines his country's lore and mythology. The *Kalevala* is a conflation of Finnish folk tales, lyrics, narrative, and magic charms that was actually compiled in 1835 after extensive field research by Elias Lönnrot and then expanded to twice its original length fourteen years later by Lönnrot and David Europaeus. The *Kalevala* served Sibelius well on numerous occasions. It was with the premiere in Helsinki on April 28, 1892, of his *Kullervo* for soloists, male chorus, and orchestra—a seventy-five-minute "symphonic poem" based on the exploits of Kullervo, one of the *Kalevala*'s four main heroes—that the twenty-six-year-old composer secured his reputation in his native land. His *Four Legends from the "Kalevala"* (composed 1893-96, including most famously *The Swan of Tuonela*), a set of four symphonic poems for orchestra alone, were inspired by the exploits of another *Kalevala* hero, Lemminkäinen, as was the "symphonic fantasia" for orchestra, *Pohjola's Daughter* (1906). (The *Kalevala*'s other two main heroes are Väinämöinen, of whom more below, and Ilmarinen.)

Unlike these other works, *Luonnotar*, Sibelius's extraordinary tone poem for orchestra and soprano, is based not on heroic exploits, but on the creation myth as recounted in the *Kalevala*'s first *canto*. Sibelius wrote this work for the Finnish soprano Aino Ackté (1876-1944), who sang at the Met, the Paris Opera, and Covent Garden (and who, incidentally, between 1912 and 1916, was the first to oversee the staging of operas at what is now the site of the modern Savonlinna Opera Festival some 200 miles from Helsinki). In 1911, Sibelius canceled a planned concert tour in Germany with the soprano; for that tour he had promised to write, at her urging, a new orchestral song based on Edgar Allan Poe's *The Raven*, which he was to have conducted along with other works of his own. (Some of the music conceived for that unfinished project ended up in his Fourth Symphony, work on which was one reason he ultimately canceled the tour, another be-

TANGLEWOOD 2006 TALKS & WALKS

A series of informed conversations presented by guest artists and members of the Tanglewood family in the Tent Club near the Shed on Thursday afternoons at 1 p.m. Doors open at noon. The talks begin at 1 p.m. and are followed by walking tours of the Tanglewood grounds. Subject to availability, individual tickets are sold between 12:30 and 1 p.m. on the day of the talk for $12 at the Tent Club ($10 for Friends of Tanglewood). Bring a picnic lunch or pre-order a boxed lunch by calling (413) 637-5240. Beverages and desserts are available for purchase. Talks & Walks is a project of the Tanglewood Association of the Boston Symphony Association of Volunteers.

July 13	Sir Andrew Davis, Conductor
July 21	Susan Graham, Mezzo-Soprano
July 27	Hans Graf, Conductor
August 3	Osvaldo Golijov, Composer
August 10	Norman Fischer, Cellist
August 17	Hilary Hahn, Violinist
August 24	Emanuel Ax, Pianist

ing his pique at the soprano's promotional campaign for the tour, which he viewed as too self-centered on her part.) As a result, in 1913, when Ackté requested from him a new work for soprano and orchestra that she could pair on programs with the final scene from Strauss's *Salome*, he effectively "owed" her. He began sketching *Luonnotar* in mid-July and by mid-August sent her a score; she declared the new work "brilliant and magnificent" but also "madly difficult" given the intricacies of the vocal writing ("my otherwise sure sense of pitch may fail me"). Though it was an engagement for concerts that fall in Manchester that had prompted her to request the new work, it was at the Gloucester Festival on September 10, 1913, that she sang the premiere.

Sibelius's version of the creation myth as he has excerpted and condensed it for *Luonnotar* from the *Kalevala* is elliptical at best; so one needs first to know the basics of the story. Luonnotar, "Daughter of the Heavens" (also known as Ilmatar, "Spirit of the Air"), comes down to the sea, where she becomes "Mother of the Water." A bird variously described in different English translations as a gull, teal, or goldeneye alights and nests on Luonnotar's knee as she drifts upon the waters. Ultimately the bird's eggs roll from the nest and break into pieces, from which are formed the earth, heavens, sun, moon, and clouds. Luonnotar next creates a variety of geographic formations (bays, shores, shoals, and the like), and then, after a gestation period of thirty years, gives birth to Väinämöinen (who, having lost patience during this extended process, finally forces himself from his mother's womb). Väinämöinen is the hero whose adventures then take up the first main portion of the *Kalevala*.

In less than ten minutes of visionary music, Sibelius's *Luonnotar* encompasses the creation of a world. Through his skillful manipulation of general tension level, harmonic dissonance, and instrumentation, the composer is able unfailingly to suggest the primeval, mysterious atmosphere of a world as yet unformed. As his version of the story begins, Luonnotar—"Air's young daughter, a virgin"—descends upon the waters from "those far-extending deserts of the air"; she drifts, frustratingly, for centuries, then swims "in all directions." The soprano soloist relates this in two brief, bardic, narrative-style stanzas over the sparest possible (yet uniquely colorful) accompaniment from the orchestra. Harp and timpani herald "a sudden mighty tempest"; the vocal line extends upward. Now Luonnotar's "wretched fortune" and frustration at leaving air's realm are conveyed through repetitions of a slow-moving sigh-motif on which her text-syllables are stretched. Next the orchestra—beginning with the rustling string music that opened the piece—anticipates the arrival of the teal (descending woodwind flutters reflect the bird's flight and descent). Three extended "No!"s ("*Ei! Ei! Ei!*") capture the bird's concern over choosing a safe nesting place. Here again we get that haunting sigh-motif. The third "No!," pianissimo in the soprano's highest register, provides one of the most extraordinarily evocative echo-effects to be found in music: one can't help but sense the enormity of the universe. The teal's continued expressions of concern carry this central section of the piece to its climax.

As we learn through music that once more turns spare, archetypal, and bardic, the bird finds protection from the billows and winds by nesting on Luonnotar's knee, which the Mother of the Water has lifted above the water's surface. A burning sensation causes Luonnotar's limbs to shake convulsively. The eggs fall into the water and break. From the upper fragment of one egg rise the heavens and moon. From "all that in the egg was mottled" come the stars of heaven. Alternating, dissonance-tinged harp chords heard against repeated timpani rolls and sustained strings provide an atmosphere of primeval mystery. The stars appear. Dark becomes light.

—Marc Mandel

JEAN SIBELIUS "Luonnotar," Opus 70, for soprano and orchestra
(English version after W.F. Kirby's translation of the *Kalevala*)

Olipa impi ilman tyttö,
kave Luonnotar korea,
ouostoi elämätään.
Aina yksin ollessansa
avaroilla autioilla.

Laskeusi lainehille
aalto impeä ajeli,
vuotta seitsemänsataa.
Vieri impo ve'en emona
uipi luotehet,

etelät uipi kaikki ilman rannat.

Tuli suuri tuulen puuska,
meren kuohuille kohotti.
Voi poloinen päiviäni,
parempi olisi ollut
ilman impenä elää
Oi, Ukko, Ylijumala
käy tänne kutsuttaissa.

Tuli sotka, suora lintu
lenti kaikki ilman rannat,
lenti luotehet, etelät,
ei löyä pesän sioa.

Ei! Ei! Ei!
Teenko tuulehen tupani
aalloillen asuinsiani.
Tuuli kaatavi, tuuli kaatavi
aalto viepi asuinsiani.

Niin silloin ve'en emonen
nosti polvea lainehasta
siihen sorsa laativi
pesänsä alkoi hautoa.
Impi tuntevi tulistuvaksi
järskytti jäsenehensä
pesä vierähti vetehen.
Katkieli kauppaleiksi
muuttuivat munat kaunoisiksi.
Munasen yläinen puoli
yläuseksi taivahaksi,
yläpuoli valkeaista,
kuuksi kumottamahan
mi kirjavaista tähiksi taivaalle,
ne tähiksi taivaalle.

Air's young daughter was a virgin,
Fairest daughter of creation.
Long did she abide a virgin,
Dwelling ever more so lonely
In those far-extending deserts.

After this the maid descending
Sank upon the tossing billows,
Seven long centuries together.
Then she swam, the Water-Mother
Southward swam and swam to
north-west,
Swam around in all directions.

Then a sudden mighty tempest
Drove the billows of the waters.
Oh how wretched is my fortune,
Better were it I had tarried
Virgin in the airy regions,
Ukko, thou of Gods the highest
Hasten here for thou art needed.

Then a beauteous teal came flying,
Flew round in all directions,
Southward flew and flew to north-west,
Searching for a spot to rest in.

No! No! No!
Should I make the wind my dwelling,
Should I rest it on the billows,
Then the winds will overturn it,
Or the waves will sweep it from me.

Then the Mother of the Waters
From the waves her knee uplifted;
Gentle there the teal alighting
So she might her nest establish.
Then the maiden felt a burning
And her limbs' convulsive shaking,
Rolled the eggs into the water,
And to splinters they were broken,
And to fragments they were shattered.
From the cracked egg's upper fragment
Rose the lofty arch of heaven,
From the white the upper fragment
Rose the moon that shines so brightly;
All that in the egg was mottled
Now became the stars in heaven.

Maurice Ravel (1875-1937)
Daphnis et Chloé, Suite No. 2

Ravel's ballet *Daphnis et Chloé* is based on a Greek romance written in prose by a shadowy author known only as Longus. The story involves the carrying off of the maiden by a band of pirates and her rescue by the hero to reunite the couple at the end, with all obstacles overcome. But the real emphasis here is on a psychological description of the passion that grows between Daphnis and Chloé, two foundlings raised by shepherds on the island of Lesbos, from the first naive and confused feelings of childhood to full sexual maturity. The idea for the ballet was more or less thrust upon Ravel by the impresario Serge Diaghilev, whose chief choreographer Michel Fokine wanted to do a Greek ballet. Fokine created the scenario, delighted by the fact that "the whole meaning of the story can be expressed by the dance." After Diaghilev's company had made a sensational splash in Paris with brilliant mountings of existing pieces, he began to commission new works, seeking out the brightest composers on the scene in Paris and Russia. His long collaboration with Stravinsky was to be epoch-making, but he also commissioned and performed important scores by Debussy, Ravel, Falla, Satie, Prokofiev, and many others.



Ravel was commissioned to write *Daphnis and Chloé* in 1909; he worked on it during the spring of 1910, completed a piano score by May, and in 1911 substantially reworked the finale and completed the scoring. When the production finally came to fruition after several postponements, it was somewhat cast into the shade by the premiere of Nijinsky's dancing of Debussy's *Prelude to The Afternoon of a Faun*, regarded as scandalously erotic,



just a week earlier. Though typical ballet of the late nineteenth and early twentieth centuries was made up of isolated musical numbers whose character was determined by the kind of dance the choreographer wanted to create, *Daphnis and Chloé* is an entirely different matter, being (in the composer's words) "constructed symphonically on a very strict tonal plan, with a number of themes whose developments assure the homogeneity of the work."

During the first part of the ballet, following the introduction of the title characters, a horde of pirates attacks, seizing Chloé and carrying her away. The people invoke the god Pan, before whose statues they have been making sacrifices. A second scene, in the pirates' seaside camp, shows how Pan assists in the recovery of Chloé by evoking his characteristic effect—panic—on the terrified pirates.

The Suite No. 2 encompasses the final scene of the ballet. In one of Ravel's most brilliantly achieved strokes, dawn arrives unmistakably, with the singing of birds, the plashing of the waterfall, and the sun increasingly penetrating the mists. Shepherds arrive looking for Daphnis and Chloe; they find Daphnis and awaken him. He looks around for Chloe, and sees her arriving at last. They throw themselves into one another's arms (climactic statement, "very expressive"). The old shepherd Lammon explains to them that if Pan did indeed help them, it was in remembrance of his lost love for Syrinx. Daphnis and Chloé mime the story of Pan and Syrinx: Pan expresses his love for the nymph Syrinx, who, frightened, disappears in the reeds. In despair, Pan forms a flute out of a reed and plays upon it to commemorate his love. (During the ravishing flute solo, Chloé reappears and echoes, in her movements, the music of the flute.) The dance becomes more and more animated. At its climax, Chloé throws herself into Daphnis' arms, and they solemnly exchange vows before the altar. A group of young girls dressed as bacchantes enters with tambourines. Now the celebration can begin in earnest, in the extended *Danse générale*, one of the most brilliant and exciting musical passages ever written.

—Steven Ledbetter

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.
Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.
Steven Ledbetter, was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

ARTISTS

Stefan Asbury



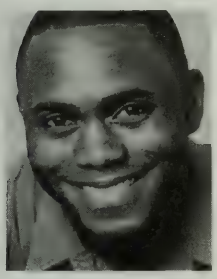
One of today's leading conductors of contemporary music, Stefan Asbury is in increasing demand with major orchestras, ensembles, and festivals worldwide. He held the post of music director of Remix Ensemble Casa da Musica Porto for the first four years of its existence, working with them to commission new works and programming an innovative mix of jazz, film, and music theatre. He has served on the faculty of the Tanglewood Music Center since 1995 and, from 1999 until 2002, was Associate Director of New Music Activities. He currently holds the Sana H. Sabbagh Master Teacher Chair on the conducting faculty and was Director of Tanglewood's 2006 Festival of Contemporary Music. Highlights of recent seasons have included performances of Alfred Schnittke's score to *The Last Days of St. Petersburg* in Amsterdam and at Lincoln Center; a Steve Reich project with Ensemble Modern, performed at the Barbican Centre in London and the Alte Oper in Frankfurt; a profile of Jörg Widmann with NDR Hamburg; a concert with Tapiola Sinfonietta at the Musica Nova Festival in Helsinki; a program and subsequent recording of works by Enno Poppe at the Berlin Festival with Klangforum Wien;

the Venice Biennale with the Orchestra della Toscana, and concerts with the Residentie Orchestra, WDR Cologne, NDR Hamburg, New World Symphony, and Munich Chamber Orchestra. In August 2005, Stefan Asbury made his Salzburg Festival debut with Klangforum Wien. Highlights of the 2005-06 season include performances with the Hessischer Rundfunk, Australian Youth Orchestra, Seoul Philharmonic Orchestra, and a John Adams concert with Norrköping Symphony Orchestra in Stockholm. Mr. Asbury also undertakes Reich projects with the Los Angeles Philharmonic, London Sinfonietta, and Ensemble Modern; a Turnage celebration with the Scottish Chamber Orchestra in Edinburgh, Glasgow, and London; and a concert of Boulez, Cage, and Webern at the Cité de la Musique in Paris with the Orchestre National de Lyon. In spring 2006 he led the Shanghai Philharmonic Orchestra at the Shanghai Spring Festival in the first Festival event to focus on the music of Benjamin Britten. In the opera world, recent engagements include the world premiere of Johannes Maria Staud's *Berenice* at the 2004 Munich Biennale, Britten's *A Midsummer Night's Dream* at Tanglewood in 2004, and a concert performance of Judith Weir's *Blond Eckbert* with NDR Hamburg. He will make his debuts this fall leading the world premiere of Jan Van Vlijmen's *Thyeste* with La Monnaie in Brussels and with Dutch Touring Opera. Stefan Asbury's recent release of Grisey's *Les Espaces acoustiques* with the orchestra of WDR Cologne and ASKO Ensemble won the German Critics Award and a Diapason d'Or in France. His CD of music by Jonathan



Harvey with the Ensemble InterContemporain was awarded a Monde de la Musique CHOC award. Other recordings include music of Unsuk Chin with the Ensemble InterContemporain on Deutsche Grammophon, music of Isang Yun with the Deutsches Symphonie Orchester Berlin, works by Elliott Carter with Ensemble Sospeso, and discs of Philip Cashian with the Birmingham Contemporary Music Group and Rebecca Saunders with musikFabrik.

Kazem Abdullah



Conductor Kazem Abdullah studied at the Cincinnati Conservatory of Music and the University of Southern California. He recently conducted *Ariadne auf Naxos* with students from the Peabody Conservatory. Mr. Abdullah is also a clarinetist and has performed as a soloist with the New World, National, and Cincinnati symphony orchestras. In the fall he will be an assistant conductor at Los Angeles Opera. As a TMC Conducting Fellow this summer, he is recipient of the Tanglewood Music Center's Maurice Abravanel Scholarship/Evelyn and Phil Spitalny Fellowship. Earlier this summer he conducted Hindemith's *There and Back* as part of the triple operatic bill that opened Tanglewood's 2006 Festival of Contemporary Music.

Nicolas Fink



Conductor Nicolas Fink trained as a singer, coach/accompanist, and conductor at the Lucerne School of Music. He has conducted several major choral works, including the Swiss premiere of Bernstein's *Kaddish* Symphony (No. 3), Elgar's *The Dream of Gerontius*, and Bach's *St. Matthew* Passion. After attending the Eric Ericsson Master Class with Simon Halsey and André Thomas in 2005, he was asked to assist Mr. Halsey in the preparation of Christian Jost's choral opera *Angst* with the Rundfunkchor Berlin in January 2006. In 2005-06 he held a position as a vocal coach at the International Opera Studio of the Zurich Opera. While at Zurich Opera, he assisted Marc Minkowski in a new production of *La Favorite* by Donizetti and conducted *The Magic Flute for Children*. In 2006-07 he will be assistant conductor to Jonathan Nott for a CD project featuring works by Wolfgang Rihm. As a TMC Conducting Fellow this summer, Mr. Fink is recipient of the Tanglewood Music Center's Herb and Barbara Franklin Fellowship/Mrs. Vincent Lesunaitis Fellowship. Earlier this summer he conducted Stravinsky's *Mavra* as part of the triple operatic bill that opened Tanglewood's 2006 Festival of Contemporary Music.

Tomasz Golka



Born in Warsaw, Poland, in 1975, conductor Tomasz Golka won first prize at the 2003 Eduardo Mata International Conducting Competition. This led to numerous engagements, most notably a European debut with Sinfonia Varsovia, and a tour of Mexico, where he appeared with several major orchestras. In the United States he has appeared with the Seattle Symphony, the Spoleto USA Festival Orchestra, the Buffalo Philharmonic, Fort Worth Symphony, Florida West Coast Symphony, and Lansing Symphony. He has served as cover conductor for the Cleveland Orchestra, Houston Symphony, and New Jersey Symphony. Mr. Golka earned his bachelor's and master's degrees in violin from Rice University before going on to study conducting with David Effron at Indiana University and with Gustav Meier at the Peabody Conservatory. In 2002 he was a conducting fellow at the Aspen Music Festival. As a TMC Conducting Fellow this summer, he is recipient of the Tanglewood Music Center's Edward H. and Joyce Linde Fellow ship. As part of Tanglewood on Parade this summer he led Stravinsky's *L'Histoire du soldat* with Milton Babbitt as the Devil, Elliott Carter as the Soldier, and John Harbison as narrator.

Dawn Upshaw


Dario Acosta

Dawn Upshaw has achieved worldwide celebrity as a singer of opera and concert repertoire ranging from the sacred works of Bach to the freshest sounds of today. Her opera performances range from the great Mozart roles (Pamina, Ilia, Susanna, Despina) to works by Stravinsky, Poulenc, and Messiaen. From Salzburg, Paris, and Glyndebourne to the Metropolitan Opera, where she began her career in 1984 and has since made nearly 300 appearances, she has also championed numerous new works created for her, including John Harbison's *The Great Gatsby*, Kaija Saariaho's *L'Amour de loin*, John Adams's oratorio *El Niño*, and Osvaldo Golijov's *Ainadamar* and song cycle *Ayre,* both recently recorded for Deutsche Grammophon. Ms. Upshaw opened Santa Fe Opera's 2005-06 season in a new Peter Sellars production of *Ainadamar*, which was later presented as part of Lincoln Center's Golijov Festival. Other recent highlights have included performances in Boston and at Carnegie Hall with James Levine and the Boston Symphony of Lukas Foss's *Time Cycle*, a Carnegie Hall appearance with Richard Goode, and the world premiere of John Harbison's *Milosz Songs* with the New York Philharmonic. This summer she performs *Ainadamar* at the Ojai and Ravinia festivals, as well as Henri Dutilleux's *Correspondances*, a work written for her in 2003 that she reprises in Salzburg and several other European festivals. The 2006-07 season brings the world premiere of Kaija Saariaho's *La Passion de Simone Weil* in Vienna as well as performances with Michael Tilson Thomas and the San Francisco Symphony, Christoph Eschenbach and the Philadelphia Orchestra, David Robertson and the Boston Symphony and Saint Louis Symphony, and Esa-Pekka Salonen and the Los Angeles Philharmonic. As a recitalist, Ms. Upshaw has premiered more than twenty-five works in the past decade. She works regularly with young singers and is a faculty member at the Tanglewood Music Center, of which she is an alumna. This fall she begins an association with Bard College Conservatory of Music. A three-time Grammy-winner, she is featured on more than fifty recordings, including the million-selling Symphony No. 3 by Henryk Gorecki; the recent "Voices of Light" (music of Debussy, Fauré, Golijov, and Messiaen), several operas, a dozen recital discs, and several recordings of music theater repertoire. The recipient of several honorary doctorate degrees, she began her career as a 1984 winner of the Young Concert Artists auditions and the 1985 Walter W. Naumburg Competition, and was a member of the Metropolitan Opera Young Artists Development Program.

Jo Ellen Miller



Soprano Jo Ellen Miller is excited to return to Tanglewood for her second summer. Since last summer, Ms. Miller has sung the soprano solo in Handel's *Messiah* with the Monmouth Civic Chorus in Red Bank, New Jersey. She also participated in Sarasota Opera's ten-week Apprentice Program, covering the roles of Barbarina in *Le nozze di Figaro* and Musetta in *La bohème*. She received her bachelor of fine arts degree from Carnegie Mellon University and her master of music degree from the University of Michigan. Ms. Miller was a soloist with Keith Lockhart and the Boston Pops Orchestra in "Bernstein on Broadway," a program performed at Symphony Hall in Boston this past spring and at Tanglewood last month to celebrate the work of Leonard Bernstein.

2006 Tanglewood

SEIJI OZAWA HALL

Monday, August 14, at 8:30
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HERBERT BLOMSTEDT and
EVA OLLIKAINEN (TMC Fellow), conductors

BEETHOVEN — Symphony No. 4 in B-flat, Opus 60
- Adagio—Allegro vivace
- Adagio
- Allegro vivace
- Allegro ma non troppo

HERBERT BLOMSTEDT conducting

LIDHOLM — *Kontakion*

EVA OLLIKAINEN conducting

INTERMISSION

HINDEMITH — Symphony, *Mathis der Maler*
- Angel Concert
- Entombment
- Temptation of St. Anthony

HERBERT BLOMSTEDT conducting

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NOTES ON THE PROGRAM

Ludwig van Beethoven (1770-1827)
Symphony No. 4 in B-flat, Opus 60

The works Beethoven completed in the last half of 1806—the Fourth Symphony, the Violin Concerto, and the Fourth Piano Concerto among them—were finished rather rapidly by the composer following his extended struggle with the original version of his opera *Fidelio*, which had occupied him from the end of 1804 until April 1806. The most important orchestral work Beethoven had produced before this time was the *Eroica*, in which he had overwhelmed his audiences with a forceful new musical language reflecting both his own inner struggles in the face of impending deafness and his response to the political atmosphere surrounding him. The next big orchestral work to embody this "heroic" style—with a striking overlay of defiance as well—would be the Fifth Symphony, which had begun to germinate in 1804, was worked out mainly in 1807, and was completed in 1808. But in the meantime, a more relaxed sort of expression began to emerge, emphasizing a heightened sense of repose, a broadly lyric element, and a more spacious approach to musical architecture. The Fourth Symphony, the Violin Concerto, and the Fourth Piano Concerto share these characteristics to varying degrees, but it is also important to realize that these works, though completed around the same time, do not represent a unilateral change of direction in Beethoven's approach to music, but, rather, the emergence of a particular element that appeared strikingly at this time. Sketches for the Violin Concerto and the Fifth Symphony in fact occur side

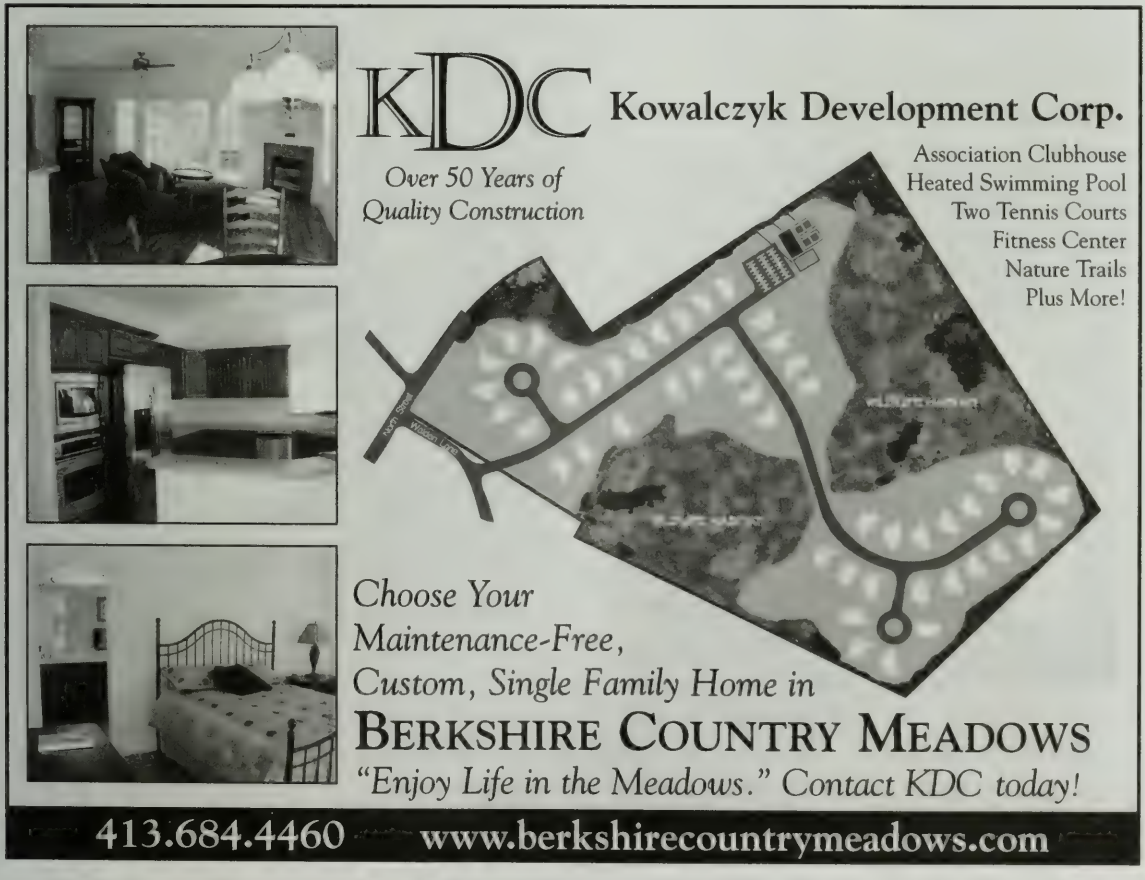




by side, and that the two aspects—lyric and aggressive—of Beethoven's musical expression are not entirely separable is evident also in the fact that ideas for both the Fifth and the *Pastoral* symphonies appear in the *Eroica* sketchbook of 1803-04. These two symphonies—the one strongly assertive, the other more gentle and subdued—were not completed until 1808, two years after the Violin Concerto. And it appears that Beethoven actually interrupted work on his Fifth Symphony so that he could compose the Fourth in response to a commission from the Silesian Count Franz von Oppersdorff, whom he had met through Prince Carl von Lichnowsky, one of his most important patrons during the early years in Vienna and the joint dedicatee, together with Count Razumovsky, of the Fifth and Sixth symphonies.

So Beethoven's Fourth Symphony partakes successfully and wonderfully of both these worlds, combining a relaxed and lyrical element with a mood of exuberantly aggressive high spirits. The key is B-flat, which suggests—insofar as we can describe the effects of different musical keys—a realm of spaciousness, relaxation, and warmth, in contrast, for example, to the "heroic" E-flat of the Third Symphony and *Emperor* Concerto, the "defiant" C minor of the Fifth, and the "heaven-storming" D minor of the Ninth.

Beethoven actually begins the first movement with an Adagio introduction in a mysteriously pianissimo B-flat *minor*, and the mystery is heightened as the music moves toward B-*natural*, via the enharmonic interpretation of G-flat to F-sharp, until trumpets and drums force the music back to B-flat, and to the major mode, of the Allegro vivace. (This same gambit will be repeated on a larger scale as the music of the Allegro moves from the development into the recapitulation, at which point, once again, the timpani will play a crucial role in telling us where we belong—this time with an extended drumroll growing through twenty-two measures from a pianissimo rumble to a further nine measures of thwacking fortissimo.) Once the Allegro is underway, all is energy and



motion, with even the more seemingly relaxed utterances of the woodwinds in service to the prevailing level of activity. One more word about the first movement: one wants the exposition-repeat here, not just for the wonderful jolt of the first ending's throwing us back to the home key virtually without notice, but also for the links it provides to the end of the introduction and the beginning of the coda.

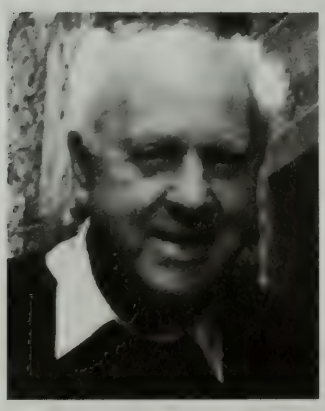
The E-flat major Adagio sets a *cantabile* theme against a constantly pulsating accompaniment, all moving at a relaxed pace which allows for increasingly elaborate figuration in both melody and accompaniment as the movement proceeds. The second theme is a melancholy and wistful song for solo clarinet, all the more effective when it reappears following a fortissimo outburst from full orchestra. The scherzo, another study in motion, is all ups and downs. Beethoven repeats the Trio in its entirety following the scherzo *da capo* (a procedure he will follow again in the third movement of the Seventh Symphony). A third statement of the scherzo is cut short by an emphatic rejoinder from the horns.

The whirlwind finale (marked "Allegro ma non troppo," "Allegro, but not too..."; the speed is built into the note values, and the proceedings shouldn't be rushed by an overzealous conductor) is yet another exercise in energy, movement, and dynamic contrasts. Carl Maria von Weber, who didn't much like this symphony when he was young and it was new, imagined the double bass complaining: "I have just come from the rehearsal of a Symphony by one of our newest composers; and though, as you know, I have a tolerably strong constitution, I could only just hold out, and five minutes more would have shattered my frame and burst the sinews of my life. I have been made to caper about like a wild goat, and to turn myself into a mere fiddle to execute the no-ideas of Mr. Composer." Beethoven's approach in this movement is wonderfully tongue-in-cheek and no-holds-barred: the solo bassoon, leading us into the recapitulation, is asked to play "*dolce*" ("sweetly") when he's probably thankful just to get the notes in, and only at the very end is there a brief moment of rest to prepare the headlong rush to the final cadence.

—Marc Mandel

Ingvar Lidholm (b.1921)
Kontakion

Though consistent in the sensitivity to timbre and color one has come to expect of Scandinavian composers, the Swedish composer Ingvar Lidholm has indeed moved through several shadings of compositional style. From a more conservative modern sound in the 1940s—in, for example, the frequently-performed *Toccata e canto*, which



some have likened to Hindemith—he moved toward serialism in the '50s. Here his works took on an increasingly radical character, as he steered into more expressionist waters; consider, for example, the jarring orchestral work *Ritornell* of 1955. The present piece, *Kontakion* (along with its companion work, *Greetings from an Old World*), represents a kind of settling in after this heavily modernist period.

Commissioned in 1979 for the Royal Stockholm Philharmonic's Soviet tour, *Kontakion* incorporates a Russo-Byzantine hymn (of the same name) as its primary melodic material, and this religious association, combined with the piece's somber and brooding tone, has led some to describe the work as a "symphonic requiem." Despite some more harsh and dissonant moments (it is hard not to hear traces of Penderecki in his use of strings), the work bears a trademark lyricism that many associate with Lidholm, most audible in his use of the double-reed instruments, and also in the brass, which

manage to effect a supple line even during some of the more intense moments. The logic and drama of the piece rest partly on the interplay of texture and density. *Kontakion* is at times thick, but never opaque, as the constituent parts of each sonority are easily discernible. But the piece reaches its most expressive heights not at its forceful and full climaxes (which are indeed thrilling), but when heavy layers of sounds give way to more delicate moments: Lidholm knows, as Beethoven did in the Fifth Symphony, that a well-placed oboe solo can tug at the heart strings.

Lidholm has indicated his desire to "create music which produces an immediate and powerful reaction from the listener, a music for the people of our time." Given this remark, the fact that the work was intended for a Soviet tour, and our fascination with the intersection of music and Communism (cf. Shostakovich), it is almost too tempting to politicize the work. Suffice to say that Lidholm seems as concerned with emotional and spiritual content as he does with the craft of composition and orchestration. All are on display here.

—Michael Nock

Paul Hindemith (1895-1963)
Symphony, *Mathis der Maler*

Hindemith composed his Symphony, *Mathis der Maler* in 1933 in Berlin, drawing on music from his opera *Mathis der Maler* ("Mathis the Painter"; composed 1933-35). The symphony was first performed on March 12, 1934, with Wilhelm Furtwängler conducting the Berlin Philharmonic. (The first performance of the opera came four years later, on May 28, 1938, in Zurich, Switzerland.) It was with the series of three works entitled *Konzertmusik*, composed in 1930, that the composer had established his style as a fertile modern idiom combining a reasonable level of chromatic dissonance with constant reminders of traditional tonal practice. The rebelliousness and acerbity of his early music passed into history, and for the rest of his career he remained faithful to this resourceful idiom that allowed him to write music ranging from great depth and complexity to an accessible style that could be played by amateurs and schoolchildren.



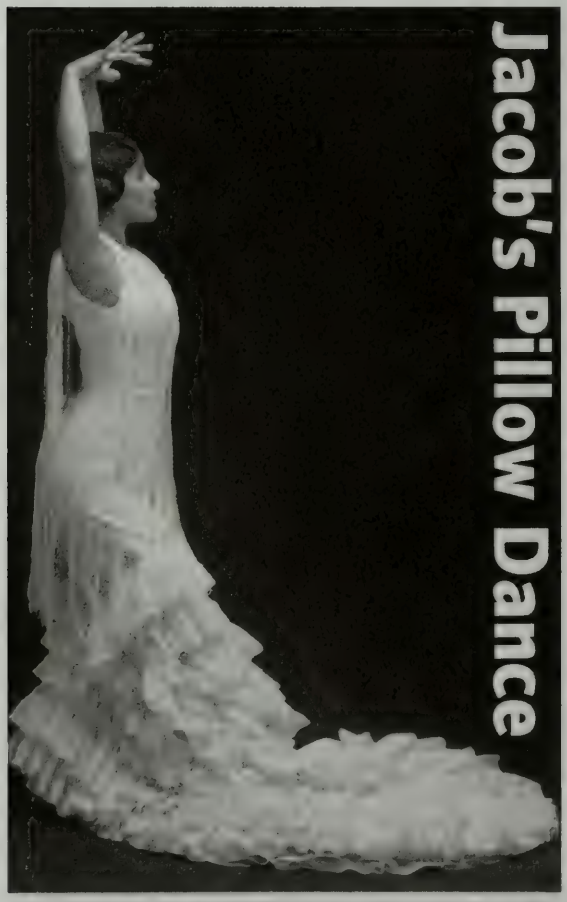
The opera *Mathis der Maler,* on which he embarked in 1933, belongs to the former category, for it was always intended as a deeply serious work that would explore the meaning of artistic inspiration and the role of the artist in society. The opera was not written as a response to the seizure of power by the Nazis in that same year, but it soon became clear that it was mightily relevant, as Hindemith and his fellow artists in Germany found themselves more and more restricted in what they could do and whom they could do it with. Like so many others in a similar situation, Hindemith was torn apart by conflicting instincts. He would have loved to stand aside from the fray and devote himself hermit-like to his work, and for certain periods he did. At the same time he knew he should protest and resist when friends and colleagues suffered injustice at the hands of political ideology. The years 1933 to 1938 saw Hindemith negotiating an impossible path between expediency and conscience, hoping and perhaps believing that the problem would soon be resolved. Inevitably (as with hindsight we now can see it) his music was eventually banned in Germany and he was forced to emigrate, first to Switzerland and then to the United States.

In July 1933 Hindemith wrote that he was making good progress on his opera, for which he wrote his own libretto. Furtwängler was pressing him for an orchestral work for the coming season. Since his opera concerned the religious painter Matthias Grüne-

wald (c.1480-c.1528), Hindemith composed what he described as "preludes and interludes" based on scenes depicted in the great altarpiece at Isenheim, in Alsace-Lorraine, one of the most admired works of the German Renaissance. The altarpiece, now in the Unterlinden Museum in Colmar, is a large complex structure with a series of intricately folding panels that reveal a number of biblical episodes, and also images of St. Sebastian and St. Anthony. In the end Hindemith wrote three of these movements and offered them as a three-movement symphony, in which form they were performed before the rest of the opera had been completed.

The symphony was an immediate success when conducted by Furtwängler in Berlin on March 12, 1934. Hindemith himself conducted a recording of it immediately afterwards. Yet the Nazi press mounted an attack, largely on the grounds of Hindemith's earlier avant-garde compositions, and Furtwängler's attempts to stand up for Hindemith and to perform the opera itself were met with a flat refusal. References in the opera to the burning of Lutheran books were hardly calculated to win official approval. It had to wait until Hindemith's move to Switzerland in 1938, when it was staged in Zurich.

The first movement of the symphony is "Angel Concert." In the altarpiece, a richly decorated scene of angels singing and playing is placed beside the picture of the Nativity in the central panel. The main angel is playing a viola da gamba of curious design with an even more curious backhanded bow-hold. Hindemith's movement (which also



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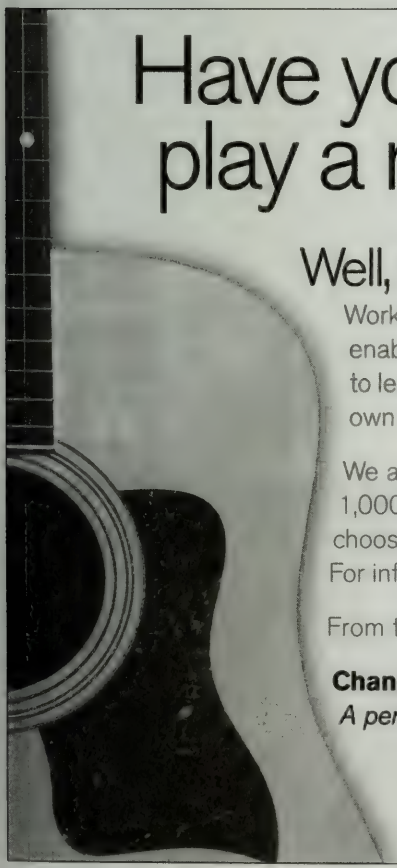
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opens the opera) introduces the folk song "*Es sungen drei Engel*," first heard on the three trombones in unison, then on horns and woodwinds, then on the full wind section. This turns out to be the broad introduction to the main Allegro, on the model of a Haydn symphony, and in the spirit of the classical style Hindemith proceeds with a busy first subject and a more relaxed second subject as material for argument. The flute inserts a third theme, which might well evoke the high-pitch singing of angels. At the height of the development the trombones again intone "*Es sungen drei Engel*," followed by the weight of the full brass.

The slow movement is "The Entombment," painted on the predella below the folding panels of the altarpiece. The body of the dead Christ is attended by three grieving figures: the two Marys and the apostle John. In the opera this movement serves as an interlude in the final scene after the death of Regina, a peasant's young daughter whom Mathis has protected. The movement is short and intensely felt, a fine example of Hindemith's expressive style.

The last movement, the "Temptation of St. Anthony," is not lifted directly from the opera, although it is related to Mathis's vision in which he sees himself as St. Anthony, the 4th-century hermit, confronted and challenged by figures from his past. In Grünewald's altarpiece the old man is lying on the ground, threatened by a crowd of monsters and demons, while devils and angels fight in the background. Hindemith inscribed the movement with the words (in Latin): "Where were you, good Jesus, where were you? Why were you not there to cleanse my wounds?"

Once again Hindemith prefaces the Allegro with a broad declamatory passage, reaching out for words, and heavily emphatic in character. The main part of the movement is brisk and relentless for a while, giving way to a pleading theme on the oboe supported by thin, crawling strings. This rises to a brief silence and a strong gesture in the full orchestra that is heard throughout the rest of the movement. A slow, contemplative section



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intervenes for a while beneath a high trill in the violins suggesting the saintliness of the hermit. The three-note descending gesture brings back the faster tempo and an accumulation of symphonic argument, speeding up towards a mighty fanfare in the brass, labeled "Alleluia."

It has been said that Grünewald identified with St. Anthony, and that Hindemith identified with both the artist and the saint in a complex web of symbolic projections. All three lived in harsh times when people were grimly persecuted for their beliefs. The *Mathis der Maler* Symphony offers a defiant faith in the power of good over evil that still bears an important message today.

—Hugh Macdonald

Marc Mandel is the Boston Symphony Orchestra's Director of Program Publications.
Michael Nock is the Tanglewood Music Center's Manager of Student Services.
A frequent guest annotator and guest speaker for the Boston Symphony Orchestra, Hugh Macdonald is Avis Blewitt Professor of Music at Washington University and principal pre-concert lecturer for the Saint Louis Symphony Orchestra.

GUEST ARTISTS

Herbert Blomstedt



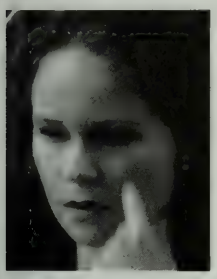
Herbert Blomstedt recently concluded his tenure as music director of the Gewandhaus Orchestra of Leipzig after seven seasons. His collaboration with that orchestra produced a number of important and highly praised recordings, including Brahms's Fourth Symphony and Bruckner's Ninth on Decca. In addition, he introduced numerous Scandinavian works and compositions from the early Classical and Baroque periods into the orchestra's programming. Born in Springfield, Massachusetts, in 1927, Herbert Blomstedt moved with his family to Sweden in 1929. He studied at the Royal College of Music in Stockholm and the University of Uppsala, and studied conducting with the legendary Igor Markevitch, with Jean Morel at the Juilliard School, and with Leonard Bernstein at Tanglewood, where he received the Koussevitzky Conducting Prize in 1953. The following year he made his conducting debut with the Stockholm Philharmonic and was appointed music director of the Norrköping (Sweden) Symphony. In 1955 he took first prize at the Salzburg conducting competition. Mr. Blomstedt has been music director of the Oslo Philharmonic, Danish Radio Symphony, and Swedish Radio Symphony, and chief conductor of Hamburg's North German Radio Symphony Orchestra. In 1975 the musicians of the Dresden Staatskapelle invited him to become music director; during his decade with that orchestra he led them on major international tours, including their first visit to the United States. Following his San Francisco Symphony debut in February 1984, he was



Stu Rosner

immediately appointed its music director. In his decade at the helm, he led that orchestra to worldwide recognition, with tours of Europe, Asia, and the United States, and concerts at major festivals including Salzburg, Edinburgh, and Lucerne. He is now the San Francisco Symphony's Conductor Laureate. His recordings with the San Francisco Symphony on London/Decca have received such prestigious awards as France's Grand Prix du Disque for Nielsen's Fourth and Fifth symphonies, Britain's *Gramophone* Award for Nielsen's Second and Third symphonies, Japan's Record Academy Award for Grieg's *Peer Gynt*, and Grammy awards for Orff's *Carmina burana* and Brahms's *German Requiem*. Their Grammy-nominated recording of Mahler's Symphony No. 2 received the Prize of the German Record Critics for Best Recording in 1995. Mr. Blomstedt has received Columbia University's Ditson Award for distinguished service to American Music, the Anton Bruckner Prize in Linz, and the Carl Nielsen Prize in Copenhagen. His numerous distinctions include membership in the Royal Musical Academy of Stockholm. He is a Knight of the North Star, Stockholm, and a Knight of the Dannebrogen, Copenhagen. During 2006 his guest appearances in the United States include the San Francisco Symphony, Los Angeles Philharmonic, Boston Symphony, Philadelphia Orchestra, and his debut with the Cleveland Orchestra. Tonight's concert marks his first appearance with the Tanglewood Music Center Orchestra. Also this summer at Tanglewood he leads two programs with the Boston Symphony Orchestra, on Saturday, August 19, and Saturday, August 26.

Eva Ollikainen



In 2003 Eva Ollikainen won first prize in the Second International Jorma Panula Competition. The following year she was chosen for the International Conductors Academy of the Allianz Cultural Foundation, where she had the opportunity to work with the London Philharmonic Orchestra and Kurt Masur, and the Philharmonia Orchestra and Christoph von Dohnányi. She conducted the Seventh symphonies of Beethoven and Sibelius, and Birtwistle's *The Triumph of Time*. Ms. Ollikainen conducts contemporary compositions and premieres as well as core classical pieces. She continues to work with most of the orchestras in her native Finland, including the Finnish Radio Symphony, the Turku Philharmonic, and the city orchestras of Tampere, Vaasa, Jyväskylä, Mikkeli, and Oulu, as well as the Tapiola Sinfonietta, the new music ensemble Uusinta, and the Polytechnic Orchestra in Helsinki. Ms. Ollikainen premiered Pasi Lyytikäinen's one-act opera *Helsinkiin* with the Sibelius Acadamy Chamber Orchestra to great critical acclaim. Upcoming highlights include her debut with Royal Stockholm Philharmonic Orchestra, the New Japan Philharmonic, and performances with the Norrlandsoperan, Jyväskylä Sinfonia, and Pori Sinfonietta. Born in 1982, Eva Ollikainen began piano studies at the age of three. From 1994 she studied in Jorma Panula's junior conducting class, then in Leif Segerstam's and Atso Almila's conducting classes at the Sibelius Academy, winning her diploma in 2002 and graduating as a Master of Music. Subsequently she was chosen to participate in master classes with the Staatsphilharmonie Rheinland-Pfalz, Estonian State Symphony, Lithuanian State Symphony, and Lithuanian National Symphony orchestras. She has also participated in master classes with Pierre Boulez.

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Richard Svoboda, bassoon

with assisting Boston Symphony Orchestra members

MARK McEWEN, oboe
SUZANNE NELSEN, bassoon
DANIEL KATZEN, horn
MARTHA BABCOCK, cello

MOZART — Divertimento No. 14 in B-flat for winds, K.270

Allegro molto
Andantino
Menuetto. Moderato; Trio
Presto

Messrs. FERRILLO and McEWEN;
Mr. SVOBODA and Ms. NELSEN;
Messrs. SOMMERVILLE and KATZEN

GANDOLFI — *Plain Song, Fantastic Dances* (2005), for violin, viola, cello, double bass, clarinet, horn, and bassoon

I. St. Botolph's Fantasia
II. Tango Blue
III. Quick Step

Messrs. LOWE, ANSELL, ESKIN, BARKER, HUDGINS, SVOBODA, and SOMMERVILLE

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SCHUBERT — Quintet in C for two violins, viola, and two cellos, D.956

Allegro ma non troppo
Adagio
Scherzo: Presto; Trio: Andante sostenuto
Allegretto

Messrs. LOWE, MARTINSON, ANSELL, and ESKIN; Ms. BABCOCK

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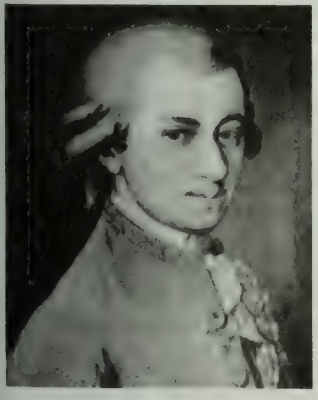
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NOTES ON THE PROGRAM

Wolfgang Amadè Mozart (1756-1791)
Divertimento No. 14 in B-flat for winds, K.270

Mozart's "*divertimenti*" (singular "*divertimento*," from the Italian word for "amusement" or "entertainment") were for the most part "occasional pieces," which is to say music written for a particular setting and situation, such as a dedication or name day. Their instrumentation could range from chamber groups to orchestral forces. The form of such pieces, including the number of movements and the length of the piece, also varied considerably. The piece being played on this program comes from a series of five *Tafelmusik* ("table music," or dinner music) divertimenti for wind sextet—two each of oboes, bassoons, and horns. These were written 1775-77 in Salzburg, presumably to be played as entertainment at the meals of Archbishop Hieronymous Colloredo, at whose court Mozart was concertmaster. The archbishop was far less liberal in his requirements for music than his predecessor had been. After his appointment in 1772, the length of court concerts was shortened considerably, and activity in the theater, where Mozart's particular ambitions lay, was especially curtailed.



As early as 1773 Mozart wanted to leave Salzburg, and he incurred the archbishop's ill will by continually complaining about the situation of music in the city. Archbishop Colloredo denied the Mozarts leave from their court positions to travel on concert tours, and it was probably due to the archbishop's influence that Mozart was unable to secure a position at court in Vienna. Ultimately, in 1777, Wolfgang and his father Leopold were dismissed from their posts. Leopold quickly petitioned for reinstatement as deputy Kapellmeister, but Wolfgang and his mother set off on a long

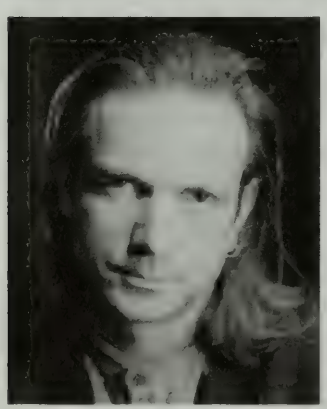
trip to Mannheim and Paris in September 1777. Mozart's mother died in Paris in January 1779, and he returned alone to Salzburg to accept reluctantly a position as court organist to the archbishop—a concession on both sides. In May 1781, Mozart left the archbishop's service for good after prolonged negotiations. In a meeting with Count Arco, a Salzburg authority, Mozart's vexing persistence in demanding to be released from the archbishop's service so infuriated the count that he literally kicked Mozart out of the room.

The B-flat Divertimento, K.270, written in January 1777, is the last of the five *Tafelmusik* divertimenti referred to at the outset. The first movement, a full-fledged sonata form, is followed by three dance-based movements: a gavotte for the Andantino (in miniature sonata form), a witty minuet and Trio for the third movement, and a quick contredanse for the Presto finale.

—Robert Kirzinger

Michael Gandolfi (b.1958)
Plain Song, Fantastic Dances (2005)

Michael Gandolfi's musical interests encompass not only contemporary concert music, but also the jazz, blues, and rock genres by which route he came to music as a guitar player. The breadth of his musical investigation is paralleled by his cultural curiosity, resulting in many points of contact between the world of music and other disciplines, including science, film, and theater. A faculty member at the New England Conservatory and the Tanglewood Music Center for many years, he has written music for such groups as Speculum Musicae, the Orpheus Chamber Orchestra, and Boston Musica Viva, and has had his music performed by such ensembles as the Boston Symphony, BBC Symphony, San Francisco Symphony, Nieuw Sinfonietta Amsterdam, and Boston Modern Orchestra Project, among others. A new piece, *Trivia*, for the Weilerstein Trio was premiered this past January in Boston; other current projects include pieces for the wind ensemble Vento Chiari and a saxophone concerto to be performed by Kenneth Radnofsky and the Boston Modern Orchestra Project. In 2004 he wrote *Impressions from "The Garden of Cosmic Speculation"* on commission from the Tanglewood Music Center. It was premiered by the TMC Orchestra in August 2004 and subsequently performed by the Boston Symphony Orchestra in January 2005. In addition to *Impressions from "The Garden of Cosmic Speculation,"* the BSO has also performed his *Points of Departure.*



Plain Song, Fantastic Dances was written on commission from the St. Botolph Club for its 125th anniversary; the Boston Symphony Chamber Players gave the first performance on October 28, 2005, in Boston, in Jordan Hall at the New England Conservatory of Music. The St. Botolph Club is a venerable institution, originally an arts-oriented men's club, whose members over the years have included such luminaries as BSO founder Henry Lee Higginson, John Singer Sargent, William Dean Howells, and Robert Frost. Now including both genders, its mandate is "for the purpose of promoting social intercourse among persons connected with, or interested in the arts, humanities and sciences...." In 2004, a committee of club members decided to commission a new work to be premiered in October 2005 by the Boston Symphony Chamber Players, and, from a short list of composers suggested by the club committee, the Chamber Players planning committee chose Michael Gandolfi.

St. Botolph was a 7th-century monk who established a monastery in what is now

Lincolnshire, in England. A corruption of "Botolph's stone" became the name of the Lincolnshire town of Boston, from which the Massachusetts city takes its name. Gandolfi, cognizant of the historical import of his commission, drew on several different sources from the past in creating his three-movement work for clarinet, bassoon, horn, violin, viola, cello, and double bass. The composer's own program note, written for the first performance, follows below.

—Robert Kirzinger

Plain Song, Fantastic Dances was commissioned by the St. Botolph Club for the Boston Symphony Chamber Players in celebration of the Club's 125th anniversary. At the time I set out to compose this work I was studying Stravinsky's *Apollon Musagète*, admiring the paintings and photographic collages of David Hockney, and reading Boris Vian's *Autumn in Peking*. Among other things, I was impressed by the bold strokes and clarity of line apparent in the Stravinsky and Hockney works as well as the strong connection to their respective traditions. This was complemented by the surreal, humorous, and irreverent nature of Vian's writing. All of the works shared a vibrant, vivid, and assured purposefulness that I sought to create in *Plain Song, Fantastic Dances*.

I selected an early plainsong (Gregorian chant) to serve as the primary theme for the opening movement of the work, "St. Botolph's Fantasia", in tribute to St. Botolph, a 7th-century English monk. I also found a 12th-century Notre Dame School melismatic organum based on this chant melody, which I quote at the beginning and end of the movement. (Melismatic organum is a two-part composition in which an elaborate melody is composed over a pre-existing chant.) The overall design of this movement is a variation form that presents the Gregorian melody in increasingly elaborate contrapuntal treatments, culminating in a seven-part texture in which the theme is stated in multiple speeds and keys.

The second movement, "Tango Blue", is light, rhythmical, and bluesy. It features the woodwinds and horn supported by a pizzicato string accompaniment that is mildly evocative of tango rhythms. Two extensive solos, one each for the horn and clarinet, lead to the climax of the movement, during which the strings abandon their pizzicato-accompaniment role, join in the melodic features of the movement, and ultimately lead the ensemble in the return of the opening harmonies and figures.

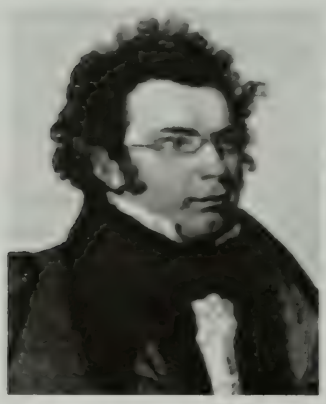
"Quick Step" is a fast-paced finale driven by a primary melody that derives from the movement's opening harmonic sequence. This melody is sequentially stated by several instruments and in several keys before leading to the movement's detailed, contrapuntal middle section. The contrapuntal passages smoothly lead back to the opening harmonic sequence. When this occurs, one might expect a full recapitulation of the primary melody. However, a fragment of one of the contrapuntal melodies is heard instead. This fragment serves as the material for a transition that leads to an extended coda in which the plainsong from the first movement reappears. The primary melody of the third movement emerges from within the increasingly elaborate accompaniment, providing counterpoint for the plainsong and enabling the piece to reach its ultimate close.

—Michael Gandolfi

Franz Schubert (1797-1828)
Quintet in C for two violins, viola, and two cellos, D.956

Virtually nothing is known of the history of this quintet, Franz Schubert's greatest chamber composition, except that he turned to it in August 1828 (just months before his tragically premature death in November) and probably completed the piece in September. We have no idea why he chose the particular ensemble (with two cellos, as

Boccherini had done in his quintets, rather than the two violas Mozart preferred), nor if he wrote it at someone's request. He almost certainly never heard a performance, and the work was not, in fact, published until a full quarter-century after the composer's death. Still, it remains the only truly great composition for a string quintet with two cellos; it outclasses Boccherini by a long shot and remained so overwhelming an example that even those composers who might have used it as a model gave up in the end and wrote their quintets with a second viola. Brahms, in particular, actually brought to conclusion the composition of a quintet in F minor directly modeled on Schubert's work; but he finally converted it into two alternative forms: the F minor quintet, Opus 34a (for string quartet and piano), and the sonata for two pianos, Opus 34b. Both versions retain clear references to their Schubertian inspiration, above all in the treatment of Neapolitan harmonic turns, of which Schubert's quintet is the unparalleled model (see below).



Schubert's ear for harmonic color is exploited here to a degree hitherto unknown. The first three chords are a good example: a C major triad followed by a diminished-seventh chord on C, followed by another C major triad to end the first part of the phrase. To an earlier composer, the diminished chord would have demanded harmonic movement: its tensions would have insisted on resolution. Here, the chord simply *is*, a characteristic sound in its own right, possibly suggesting foreboding, or immensity, or mysticism—but not harmonic movement. Soon these three chords become a kind of motto embedded in the principal theme.

Another unforgettable example of Schubert's search for richer harmonic color—indeed the emotional high point of the first movement—is the arrival at the second theme. Conventional harmonic practice decreed that the secondary key must be G if the tonic is C. Schubert appears to accede to this practice with a vigorous modulation to G, but the moment he lands on it, he leaves the two cellos hanging on the note without other accompaniment, and the second cello unexpectedly melts down the scale to E-flat, whereupon the cellos duet in a lush new theme in that key. But there is another surprise: having now convinced us that the secondary material would not be in the expected key, Schubert modulates yet again, this time to G, for still another thematic statement and the conclusion of the exposition.

As the quintet proceeds, what are called "Neapolitan relationships" come increasingly to the fore; these occur when one key seems to "lean" on another that is a half-step lower. In the eighteenth century, such relationships occurred only briefly at the cadence to provide a colorful way of approaching the dominant. But Schubert expands the significance of these relationships so that entire sections of movements "lean" on the home key, giving a much wider and more piquant harmonic range, turned to vivid expressive



Stu Rosner

use. In the slow movement, which begins with an unearthly stasis of almost mystical quality, the middle section is a contrastingly nervous passage in F minor, the Neapolitan relationship to the main key of E. Even more striking, perhaps, is the scherzo, which is as extroverted as one could wish for, only to have as its contrasting Trio a daringly imaginative slow section in D-flat (Neapolitan to the home key of C), asking urgent questions for which no answers are forthcoming. And even the questions are brusquely swept away in the return to the scherzo proper. The finale, though it is in many respects lighter in character and expressive depth than the middle two movements, continues to exploit these relationships with sudden changes of harmonic color, which underline the shifts of emotional intensity. The surprising last two notes—a unison appoggiatura D-flat falling to a solid C—summarize this aspect of the entire quintet.

—Steven Ledbetter

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.
Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

ARTISTS

Boston Symphony Chamber Players



One of the world's most distinguished chamber music ensembles sponsored by a major symphony orchestra and made up of that orchestra's principal players, the Boston Symphony Chamber Players include the Boston Symphony's first-desk string, woodwind, and brass players. Founded in 1964 during Erich Leinsdorf's tenure as BSO music director, the Chamber Players can perform virtually any work within the vast chamber music literature; they can expand their range of repertory by calling upon other BSO members or enlisting the services of such distinguished artists as BSO Music Director James Levine (as both pianist and conductor), or pianists Emanuel Ax, Jonathan Biss, and André Previn. The Chamber Players' activities include an annual four-concert series in Boston's Jordan Hall at the New England Conservatory of Music, regular appearances at Tanglewood, and a busy touring schedule. In addition to appearances throughout the United States, the group has performed in Europe and Japan on numerous occasions; they have also toured to South America and the Soviet Union. Among the Chamber Players' recordings on Nonesuch are the Beethoven Septet and Schubert Octet; Smetana's G major piano trio and Dvořák's string sextet; the Brahms string quintets; John Harbison's *Words from Paterson* with baritone Sanford Sylvan; a Copland album with pianist Gilbert Kalish, and a disc of music by Leon Kirchner. For Philips the ensemble has recorded the quintets for clarinet and strings by Mozart and Brahms with former BSO principal clarinet, the late Harold Wright. Deutsche Grammophon has reissued, on a single compact disc, the Chamber Players' recordings of Stravinsky's Octet for Winds, Pastorale, Ragtime, and Concertino for Twelve Instruments, and Johann Strauss waltzes as arranged for chamber ensemble by Schoenberg, Berg, and Webern. A disc of Mozart chamber music for winds and strings is currently in preparation for fall release.

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The Walter Piston Society

2006 Tanglewood

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PETER PHILLIPS, Director

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GREGORIO ALLEGRI	*Miserere*
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ISAAC	*Tota pulcra es*
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NOTES ON THE PROGRAM

When the young Mozart began astounding audiences throughout Europe in the mid-18th century, the musical world had already been through the revolution of Baroque music and was many decades away from the years when polyphony had provided the musical *lingua franca* of Europe. Italy had been the cradle of the Renaissance and the Baroque and remained at the forefront of developments until the great northern geniuses of Purcell, Handel, and Bach took the impetus away from the underbelly peninsula of Europe. Mozart's heritage was undoubtedly from the years that immediately preceded him, yet a wealth of European music from the previous three hundred years had taught and inspired many of the composers of the seventeenth century and laid the basis for the rise of music culture throughout the German-speaking lands and Austria.

From the late fifteenth century onwards, connoisseurs and practitioners of art, literature, music, dress fashion, and manners all derived their inspiration from Italy, a remarkable collection of fractious states who had rediscovered their Roman and Greek past and married it to their living Christian inheritance. Study in Italy became an essential part of education. However it was not only Italians who were responsible for the massive outburst of culture that we loosely term the "Renaissance." Certainly the roots existed in this country, but the individuals who developed its ideas came from all over Europe. This is especially true in the case of musicians. There was a well trodden path from the Franco-Flemish lands down to the South, where the musical style of the Low Countries was transplanted, nurtured, and developed and then disseminated throughout Europe as composers returned to their homelands, carrying with them their honed ideas. Nowhere was this more apparent than in the German states.

The German states were if anything even more disparate than their Italian counterparts. Fiercely independent, their political systems and court structures soon grew to rival the best in Europe; and, for many, music was an essential part of court opulence. Good music seemed to imply a well-informed patron, a taste for good things, the ability to attract excellent artists and suitable wealth to pay for them. What greater artistic propaganda tool was needed than a famous and competent set of court musicians? At the end of the fifteenth century, it was the court of the Emperor Maximilian I that embodied this better than any other. Based at Vienna, Maximilian combined medieval chivalry with a new Renaissance patronage of the arts, which meant that he could attract the best musicians in Europe, especially since he was himself knowledgeable. He had heard great music at the Burgundian court (his wife was Maria of Burgundy), and he was perhaps more responsible than any other for impelling the German-speaking territories forward in musical terms by employing the great composer, Heinrich Isaac.

HEINRICH ISAAC was born between 1450 and 1455. We know little of his early life and first hear of him when three motets bearing his name were copied into a manuscript from 1470 found at Innsbruck. In a document from 1484, he is described as "*componistant*" at the court of Duke Sigismund of Austria also at Innsbruck, but by July 1485 he is listed as one of the singers at the Baptistery of S Giovanni in Florence. It is possible that he was brought to this great cultural center at the express wish of members of the ruling Medici family. Here he was exposed to the full power of the Italian Renaissance. By November 1496 he is at the court of Maximilian I, and he was confirmed in a full-time position there on April 3, 1497. He remained with Maximilian for most of his working life but eventually returned to live out the end of his days in Florence (he had married a Florentine) under Medici patronage.

The massive seven-voice motet *Virgo prudentissima* is a monumental political and musical statement. Isaac was at the Imperial Diet in 1507 and may have written this motet around that time, when Maximilian was laying the plans for his coronation. The

piece has a cantus firmus running through it with a text drawn from the *Song of Songs* which forms the Magnificat Antiphon at First Vespers on the Feast of the Assumption. Around this cantus firmus, the other six voices sing a poem in hexameters thought to be by the humanist writer Vadian. The opening and closing words are the same as the plainsong antiphon, but the main body of the text is an expanded poem welcoming Mary into the court of heaven and asking for support on Maximilian's behalf: Georg Slatkonia, the Emperor's Kapellmeister and later Bishop of Vienna, leads the request for aid. The music provided by Isaac is nothing short of superb and shows extraordinary dramatic control, especially in the use of the cantus firmus and the alternation of full voice sections with more intimate duet writing. The final lines become almost a riot of dramatic energy with the solmization pun at the words "*ut sol*" where the tonic (*ut*) and fifth (*sol*) degrees of the scale are reiterated by the Sexta vox and Bassus part.

Rather more contrasting are the other two Marian motets ***Tota pulchra es*** and ***Regina caeli***. Both are based on chant versions of their respective texts, the first being a low-voiced setting in the Phrygian mode of words from the *Song of Songs* and the second the Marian antiphon for use during the Easter season. The only example of Isaac's secular style in this program is the famous ***Innsbruck, ich muss dich lassen***, a poignant and effective miniature made more telling by the composer's obvious knowledge and attachment to the city.

HANS LEO HASSLER (1564-1612) was one of the many who made the journey to Italy during the latter part of the sixteenth century to study at the feet of the great Venetian maestro Andrea Gabrieli and in so doing became a friend of Andrea's nephew, Giovanni. Having been born in Nuremberg in 1564, Hassler was to be found in Venice by the age of twenty before taking up a post at Augsburg. From there he held posts in Nuremberg and Dresden before his death from tuberculosis while accompanying the



Dresden court to the coronation of the Emperor Matthias at Frankfurt in 1612.

Italian ideas were well established in the German states by the time Hassler was writing, but he was really responsible for bringing Venice to Germany. His untitled eight-part Mass bears witness to this, with its dialogue between alternating choirs and sparing use of full choral sound for the most important moments in the texts. There is a grandeur and solemnity to the writing reminiscent of the older Gabrieli's style, although in scoring both choirs for equal voices (SATB), Hassler avoids the Venetian predilection for juxtaposing a high voice choir against a lower one.

O sacrum convivium is a setting of the Magnificat antiphon at Second Vespers on the Feast of Corpus Christi. Hassler's setting is rich and opulent, a fitting testament to the outpouring of grace during the Mass.

HEINRICH SCHÜTZ (1585-1672) was another who made the pilgrimage to Italy, twice in his case: once in 1609 and then again in 1628. The son of an innkeeper, he was lucky enough to be talent-spotted by the Landgrave Moritz of Hessen-Kassel, who heard him sing as a young man and asked to be entrusted with his education. After his first visit to Italy, where he met and befriended Giovanni Gabrieli (who left a signet ring to Schütz on his deathbed), he was asked to be acting Kappellmeister at the court of Dresden in 1614. Eventually he was appointed to a permanent position in spite of Moritz's best efforts to secure his return.

Dresden seems to have proved an agreeable and stimulating court for Schütz, and the bulk of his publications must have had the resident musicians in mind. It was perhaps the uncertainty and nervousness caused by the ominous rumblings of the Thirty Years War that encouraged him to think of another visit to Italy, again to Venice but this time to discover the monumental genius of Claudio Monteverdi. In many ways, Schütz is the preeminent German composer of the seventeenth century, saturated with Italian ideas and achieving a wonderful marriage between the German language and his own musical imagination, tasteful and clear. The vast majority of his output was in German, and in this he differed substantially from the composers who preceded him. Schütz's jubilant double-choir setting of the *Deutsches Magnificat* was published in 1671. Word-setting is always his main concern, and his alternation of duple and triple meters impels or holds back the flow of the music to great dramatic effect.

The one non-German composer in this program is probably the one who had the most direct influence on Mozart. **GREGORIO ALLEGRI** (1582-1662) was born in Rome and spent his life working there. By 1628 he was *maestro di capella* at Santo Spiritu in Sassia, and he was admitted to the Papal Choir as an alto on December 6, 1629. He became *maestro* of this choir in 1650 and was held in high esteem by his colleagues.

It was on one of his grand tours with his father that the young Mozart was taken to the Sistine Chapel and heard Allegri's most famous piece, a setting of the psalm *Miserere mei*. This piece was highly prized and allegedly there were only three copies in existence outside the Vatican. Mozart was so taken with it (or was he simply so mischievous that he wanted to break the mystique!) that he wrote down the *Miserere* from memory. Not only Mozart but also Burney, Goethe, and Mendelssohn became captivated by this piece.

There can be no doubt that Allegri would not recognize what now has become one of the quintessential pieces of sacred music in the twenty-first century. Allegri originally wrote a *falsibordone* (that is, a relatively simple chordal composition) for nine voices arranged as two choirs—one SSATB, the other SSAB—who alternated the singing of the verses of Psalm 51 with Gregorian chant. Traditionally, these *falsibordoni* settings were embellished as the successive verses progressed in performance, the ornaments being in the style of the time and to the taste of the individual singers. It is these improvisations that must be the basis for the ornaments we now know, including the

Miserere's sine qua non, the soprano high C.

Sir Ivor Atkins first provided an edition of the modern version of the Allegri *Miserere* in the 1950s, and it was performed by collegiate and cathedral choirs in the UK from then on. George Guest produced the first edition in Latin with Gregorian chant and ornamentation in the late 1970s. The version used by the Tallis Scholars has been edited by Peter Phillips, and it now contains extra embellishments prepared by the soprano soloist, Deborah Roberts. The chant used between the polyphonic verses is the *tonus peregrinus* or "wandering tone" —a plangent melody so-called because of the meandering contours of its melodic line. It is this tune that Allegri clearly quotes in the first soprano part of the five-part choir.

—©Andrew Carwood 2006

GUEST ARTISTS

The Tallis Scholars
Peter Phillips, Director



The Tallis Scholars were founded in 1973 by their director, Peter Phillips. Through their recordings and concert performances, they have established themselves as leading exponents of Renaissance sacred music and have reached a worldwide audience. Mr. Phillips has worked with the ensemble to create the purity and clarity of sound that best serve the Renaissance repertoire and for which the Tallis Scholars have become renowned. They perform approximately seventy concerts each year, in both sacred and secular venues. In April 1994 the group performed in the Sistine Chapel to mark the final stage of the complete restoration of the Michelangelo frescoes. In New York on December 5, 1998, the group gave its 1,000th concert. That same year saw them in Italy (at the invitation of Claudio Abbado) and in London for a unique 25th-anniversary concert in London's National Gallery, which featured the premiere of a John Tavener work written for the group and narrated by Sting. A further performance was given with Sir Paul McCartney in New York. Recent performances have taken them to Germany, Spain, Italy, the Concertgebouw in the Netherlands, La Chaise

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Dieu in France, the United States, Japan, China, Australia, Singapore, and many venues in the United Kingdom, including Symphony Hall (Birmingham), Bridgewater Hall, Wigmore Hall, and London's South Bank Centre. Recent highlights include concerts at the Salzburg Festival, Bath Festival, Milan Cathedral Festival, at the Bolshoi Theatre in Moscow, and at the BBC Proms in London. The group continues to commission works from living composers and recently gave world premieres of two works written for forty voices: Robin Walker's "I have thee by the hand, O Man" and Errollyn Wallen's "When the wet wind sings." Near-capacity crowds around the globe heard them during their 30th Anniversary tours; these concerts as well as recent CDs and DVD releases have all been met with great critical acclaim. Their current season includes two celebratory programs being heard in the United States—one commemorating the 500th anniversary of Thomas Tallis's birth and the other tracing Mozart's roots and German *a cappella* music to celebrate the 250th anniversary of the composer's birth. Much of the Tallis Scholars' reputation for their pioneering work has come from their association with Gimell Records, created by Peter Phillips and Steve Smith in 1981 solely to record them. In February 1994 Peter Phillips and the Tallis Scholars performed on the 400th anniversary of the death of Palestrina in Rome's Basilica of Santa Maria Maggiore, where Palestrina himself had trained as a choirboy and later worked as *maestro di cappella.* These concerts were recorded by Gimell and are available on CD and DVD. Derived from a BBC program, "Playing Elizabeth's Tune: The Tallis Scholars Sing William Byrd" was released on DVD (BBC/Gimell) in 2004 and has received high praise from critics on both sides of the Atlantic for its appeal to choral aficionados as well as history buffs. Recordings by the Tallis Scholars have garnered awards throughout the world. In 1987 their recording of Josquin's *Missa La sol fa re mi* and *Missa Pange lingua* became the only early-music recording ever named *Gramophone* magazine's "Record of the Year." In 1989 their recordings of a mass and motets by Lassus and of Josquin's two masses based on the chanson "L'Homme armé" won two Diapason d'Or de l'Année awards. Their recording of Palestrina's *Missa Assumpta est Maria* and *Missa Sicut lilium* was awarded *Gramophone*'s "Early Music Award" in 1991, and they received the same honor in 1994 for their recording of music by Cipriano de Rore and Josquin des Prés. The latter recording was also voted "People's Choice" in a joint *Classic FM/Gramophone* competition. These accolades are continuing evidence of the exceptionally high standard maintained by the Tallis Scholars, and of their dedication to one of the great repertoires in Western classical music. For further information, please visit www.thetallisscholars.co.uk.

The Tallis Scholars
Peter Phillips, Director

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Sally Dunkley
Tessa Bonner
Janet Coxwell
Deborah Roberts

Alto
Patrick Craig
Caroline Trevor

Tenor
Andrew Carwood
Steven Harrold

Bass
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2006 Tanglewood

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EMANUEL AX, fortepiano and piano
YO-YO MA, cello

ALL-BEETHOVEN PROGRAM

Twelve Variations in G on "See the Conqu'ring Hero Comes" from Handel's *Judas Maccabaeus*, WoO 45

Cello Sonata No. 2 in G minor, Opus 5, No. 2

Adagio sostenuto ed espressivo—
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Rondo. Allegro

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INTERMISSION

Cello Sonata No. 4 in C, Opus 102, No. 1

Andante—Allegro vivace
Adagio—Allegro vivace

Cello Sonata No. 5 in D, Opus 102, No. 2

Allegro con brio
Adagio con molto sentimento d'affetto
Allegro—Allegro fugato

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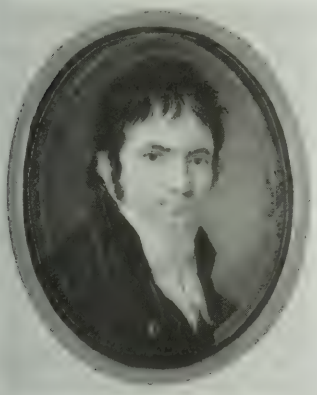
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NOTES ON THE PROGRAM

The poet Derek Walcott once observed that he came of age in the West Indies, where there were few if any writers to be found. And so, Walcott said, he had a culture and a language all to himself, and that is a great gift for an artist. Beethoven must have felt something like that when, at age twenty-five, laboring to make his name as a composer, he encountered a king who was a passionate cellist and a Frenchman who was one of the prime virtuosos of the day.

The king was Friedrich Wilhem II and the cellist Jean Louis Duport, whom Beethoven met at the Prussian court during a 1796 concert tour. Beethoven was already a famous pianist, most admired for his fiery improvisations. His musical homeland was the inspiring and daunting works of his predecessors, above all Haydn and Mozart. But neither of those men, or anybody else, had written serious works for cello and piano. Now a great cellist wanted pieces and the king was ready to pay for them. So Beethoven found himself with a chance to create, in effect, a new medium.



In the two cello sonatas of Opus 5 (with an appetizer of Handel Variations: see below) he responded with a boldness and mastery that belies the old notion of Beethoven's "first period," when he was supposedly honing his craft and finding his voice. It is more accurate to say that in those years he was already a mature craftsman, only cautious when dealing with the media in which his predecessors were supreme—string quartet, violin sonata, symphony. But he was audaciously himself when dealing with media they had in some degree skimped—piano trio, piano sonata, cello sonata. Added to that, Opus 5 arrived at a critical point in the history of the instruments. In the late eighteenth century, both cello and piano were coming into their own. It was a period of intensive development of the piano, a process in which Beethoven would be centrally involved. Meanwhile, in their string quartets Haydn and Mozart had begun to liberate the cello from its role as a drudge on the bass line. The next stage was the development of a solo chamber repertoire, and with Opus 5 Beethoven began that history.

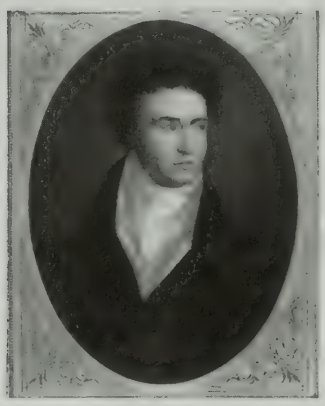
The two contrasting but complementary sonatas of Opus 5, in F major and G minor, share an overall formal plan. Both are in two expansive movements, an allegro and a faster rondo; both have long first-movement introductions; both immediately establish the equality of the two instruments, with material regularly traded between them; both exploit the virtuosity of the cello and its gift for long singing lines: the many moods and playing techniques of the cello and likewise of cellist Duport, himself as bold and innovative in his playing as the Opus 5 sonatas in their conception.

So the **G minor cello sonata, Opus 5, No. 2**, is like No. 1 in outline, but ups the ante in every dimension: richer in harmony, melody, and expressive scope, making it all in all one of the most interesting and ambitious of Beethoven's first-period works. The enormous introduction prophecies the *Pathétique* Sonata in its declamatory pathos alternating with broad singing lines. The ensuing Allegro starts with an inward and subdued tone, but soon launches into a churning intensity; then comes a second theme suddenly hopeful and bustling, proto-Schubertian in its lyricism. That subtle and surprising emotional narrative marks the rest of the movement, which is still tightly unified with ideas from the introduction—scale figures answered by arpeggio figures, a recurring out-of-key A-flat whose arrival tends to launch things into new directions. The movement seems to have ended on a note of G minor defiance when, with another sudden shift, a new coda erupts, sinks to whispers, rises again to great G major shouts.

The Rondo finale is genial and dancing, while at the same time the piano's main theme is a touch subdued in its middle register (and the piano has the lead in much of the movement). Through contrasting episodes there is a sense of rising confidence and lightness until the rondo theme finally breaks out in the piano's brilliant high register, from which point racing rhythms and good spirits prevail to the end.

* * * * *

With the pair of sonatas in Opus 102, from 1815, we are at the door of the third period, with some of its trademarks: intensified contrasts, often juxtaposed with little or no transition. The compact Allegro con brio of the **D major sonata, Opus 102, No. 2** (Beethoven's last cello sonata) begins with a dynamic motto in piano, countered by a soaring phrase in cello: here is the central dichotomy of the piece. The dominant tone throughout the movement is ebullient and muscular, with lyrical interludes. The blunt one-two rhythm of the opening motto will turn up all the way to the end of the piece. The lyrical trend flowers in the remarkable second movement, marked "Adagio con molto sentimento d'affetto." We are close to the sublime slow movements of the third period, with their long, time-stopping lines. Here the music becomes ornamented, rhapsodic, finally slips into an uncanny atmosphere prophetic of Schubert—his *Doppelgänger* or his weird organ-grinder, in the late songs.



The finale is another trademark of Beethoven's late period, a fugue. He said that if

Ludwig van Beethoven
Cello Sonata No. 4 in C, Opus 102, No. 1

(Note that Beethoven's Cello Sonata No. 4 in C, Opus 102, No. 1, replaces the Sonata in F, Opus 17, that was originally scheduled to open this concert.)

The two cello sonatas that make up Beethoven's Opus 102, written in the summer of 1815 and published the following year as "two free sonatas" (to suggest the unusual layout of movements), were the very last duo-compositions that Beethoven was to write. They stand at the threshold of his late period, which is marked by a growing interest in the power of pure melody—folklike tunes of direct simplicity, as well as effective, slow hymnlike melodies. Following the stormy outbursts that we so often think of as "typical" Beethoven, the later music featured more intimate and delicate musical ideas, devoid of the rhetorical strokes that characterize the earliest music. Now Beethoven's muse feels free to abandon the formalistic devices of the past while distilling the content of the music to its very essence. Moreover, Beethoven considers the sonata as a whole when laying out his tonal plan.

The slow introduction of the C major cello sonata, Opus 102, No. 1, is in the home key of C, but the bulk of the movement, the Allegro vivace, is in A minor. Clearly the first movement is only part of the whole, intended to link directly to its continuation. In place of a full-scale slow movement, the lengthy introduction to the finale connects the A minor conclusion of the first movement with the Allegro vivace of the second. This transition not only prepares the return to C major, but even quotes the opening of the first movement's slow introduction, specifically acknowledging the shape of the sonata as a whole rather than simply a sequence of separate movements.

—Steven Ledbetter

you were going to write fugues in his time they needed to have something more poetic, a new kind of expressiveness, and certainly this one does. There is a kind of headlong madcap drive, full of rhythmic quirks and jolts, that prefigures his maddest foray into the genre, the *Grosse Fuge*.

* * * * *

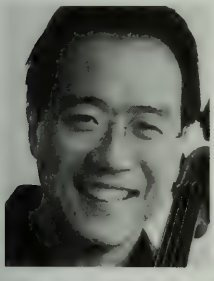
The **Twelve Variations on Handel's famous "See, the Conqu'ring Hero Comes," WoO** (without opus) **45**, were probably written in Berlin in 1796, along with Opus 5. They show off Beethoven's gift for parlor entertainment, which he could do as well as anything else. After a run-through of the stately, dancing theme and a first variation for piano alone, the cello enters and the variations continue at a brisk pace, moving by strong contrasts, each variation short and succinct. Gradually, though, the variations become longer and more substantial, until the eleventh turns out expansive, songful, passionately proto-Romantic. In the last variation the two-beat theme is turned into a dancing and vigorous three-beat to end the set in high spirits.

—Jan Swafford

Jan Swafford is an award-winning composer and author whose books include *Charles Ives: A Life With Music*; *The Vintage Guide to Classical Music*, and, most recently, *Johannes Brahms: A Biography*. His music is published by Peer-Southern and can be heard on Composers Recordings. An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at Tufts University and The Boston Conservatoy. Mr. Swafford is currently working on a biography of Beethoven for Houghton Mifflin.

GUEST ARTISTS

Yo-Yo Ma



The many-faceted career of cellist Yo-Yo Ma is testament to his continual search for new ways to communicate with audiences and to find connections that stimulate the imagination. Yo-Yo Ma maintains a balance between his engagements as soloist with orchestras throughout the world and his recital and chamber music activities. Among his wide circle of collaborators are Emanuel Ax, Daniel Barenboim, Christoph Eschenbach, Kayhan Kalhor, Ton Koopman, Bobby McFerrin, Edgar Meyer, Mark Morris, Mark O'Connor, Kathryn Stott, Wu Man, Wu Tong, and David Zinman. He has also immersed himself in the study of other musical cultures, such as native Chinese music and the music of the Kalahari bush people in Africa. Expanding upon this interest, Mr. Ma established the Silk Road Project to promote the study of the cultural, artistic, and intellectual traditions along the ancient trade route that stretched from the Mediterranean Sea to the Pacific Ocean. The Project is currently co-producing a series of performance, exhibition, and educational events focusing on great works of art from leading museums in Asia, Europe, and North America. The first of these residencies took place in January 2004 at the Peabody Essex Museum in Salem, Massachusetts. The Project's performance-based initiatives include professional workshops co-produced with the Tanglewood Music Center, the Boston Symphony Orchestra, and Carnegie Hall. In 2004 the "Mentoring, Creating and Communicating" workshop, conducted with the Silk Road Ensemble, highlighted performance practices of music from Azerbaijan, China, India, and Iran. A September 2006 workshop will focus on Silk Road commissions. Through the Silk Road Project, as throughout his career, Yo-Yo Ma seeks to expand the cello repertoire, frequently performing lesser known 20th-century music and commissions of new concertos and recital pieces. An exclusive Sony Classical artist, he has a wide-ranging discography of more than seventy-five albums, including fifteen Grammy winners and recordings that defy categorization, such as "Hush" with Bobby McFerrin, "Appalachia Waltz" and "Appalachian Journey" with Mark O'Connor and Edgar Meyer, "Obrigado



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Brazil," and "Obrigado Brazil—Live in Concert." Mr. Ma's most recent recordings include "Paris: La Belle Époque," with pianist Kathryn Stott, "Silk Road Journeys: Beyond the Horizon," and John Williams's soundtrack to the film *Memoirs of a Geisha*. Strongly committed to educational programs, he takes time whenever possible to conduct master classes as well as more informal programs. Born in 1955 to Chinese parents living in Paris, Yo-Yo Ma began to study the cello with his father at age four and came with his family to New York, where he spent most of his formative years. Later, his principal teacher was Leonard Rose at the Juilliard School. He sought out a traditional liberal arts education to expand upon his conservatory training, graduating from Harvard University in 1976. He has received numerous awards, including the Avery Fisher Prize, the Glenn Gould Prize, the National Medal of the Arts, and the Sonning Prize. Mr. Ma and his wife have two children. He plays two instruments, a 1733 Montagnana cello from Venice and the 1712 Davidoff Stradivarius.

Emanuel Ax



Emanuel Ax appears each season with major symphony orchestras worldwide as well as in recital and chamber music, commissioning and performing new music, and adding to his acclaimed discography. Mr. Ax captured public attention in 1974 when he won the first Arthur Rubinstein International Piano Competition in Tel Aviv, followed by the Michaels Award of Young Concert Artists in 1975 and, four years later, the Avery Fisher Prize. An exclusive Sony Classical recording artist since 1987, he made his label debut with a collection of Chopin scherzos and mazurkas. He has also recorded two-piano music with Yefim Bronfman, Chopin's complete works for piano and orchestra, Brahms's Piano Concerto No. 2 with Bernard Haitink and the Boston Symphony, the complete Haydn piano sonatas (two discs of which have won Grammys), the two Liszt concertos paired with the Schoenberg Concerto, three solo Brahms albums, an album of tangos by Astor Piazzolla, and John Adams's *Century Rolls* with the Cleveland Orchestra. During 2005-06 Mr. Ax was pianist-in-residence with the Berlin Philharmonic, performing with the orchestra and Sir Simon Rattle in Berlin and New York and in chamber music performances with orchestra musicians. Other current season highlights include a United States tour with the National Symphony and Leonard Slatkin; recitals in London, Vienna, and at New York's Carnegie Hall; and a duo-recital tour with Richard Stoltzman. In recent years Mr. Ax has turned his attention to the music of such diverse 20th-century composers as Sir Michael Tippett, Hans Werner Henze, Paul Hindemith, Ezra Laderman, Peter Lieberson, Joseph Schwantner, William Bolcom, André Previn, and Aaron Copland. He has worked regularly with such artists as Young Uck Kim, Cho-Liang Lin, Yo-Yo Ma, Peter Serkin, and Jaime Laredo, and was a frequent collaborator with the late Isaac Stern. His duo recordings of the Beethoven and Brahms sonatas for cello and piano with Yo-Yo Ma won three Grammy awards. The pair has also teamed with Richard Stoltzman for a Grammy-winning album of clarinet trios and with Pamela Frank, Rebecca Young, and Edgar Meyer for the Schubert *Trout* Quintet. The Ax-Stern-Laredo-Ma Quartet recorded the piano quartets of Beethoven, Brahms, Dvořák, Fauré, Mozart, and Schumann for Sony Classical. Born in Lvov, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. His studies at the Juilliard School were greatly supported by the sponsorship of the Epstein Scholarship Program of the Boys Clubs of America, and he subsequently won the Young Concert Artists Award. His piano teacher was Mieczylaw Munz. Mr. Ax attended Columbia University, where he majored in French.

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The Boston Symphony Orchestra is committed to providing the highest caliber performances and education and community outreach programs, and to preserving its world-renowned concert facilities. Contributions from donors and income from the endowment support 40 percent of the annual budget. The BSO salutes the donors listed below who made capital and endowment gifts of $10,000 or more between June 7, 2005, and June 6, 2006. For further information, contact Nancy Baker, Director of Major and Planned Giving, at (617) 638-9265.

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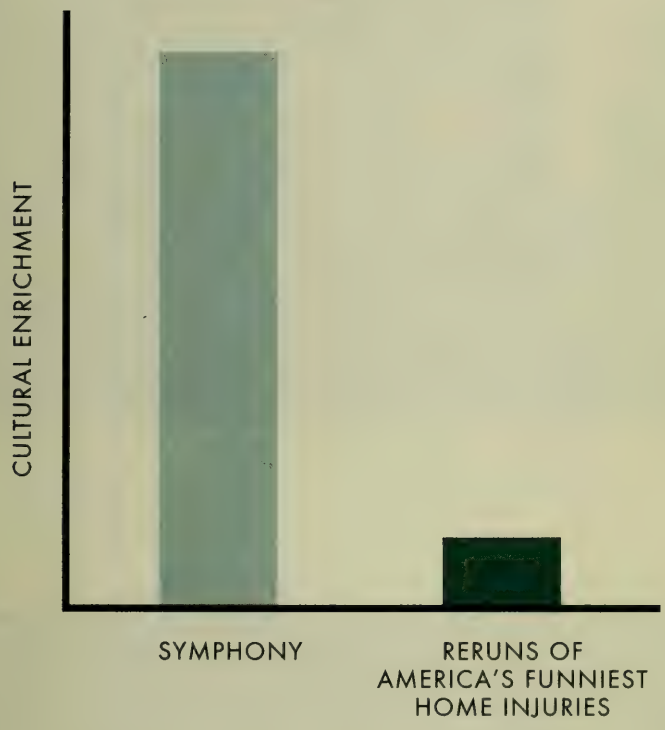
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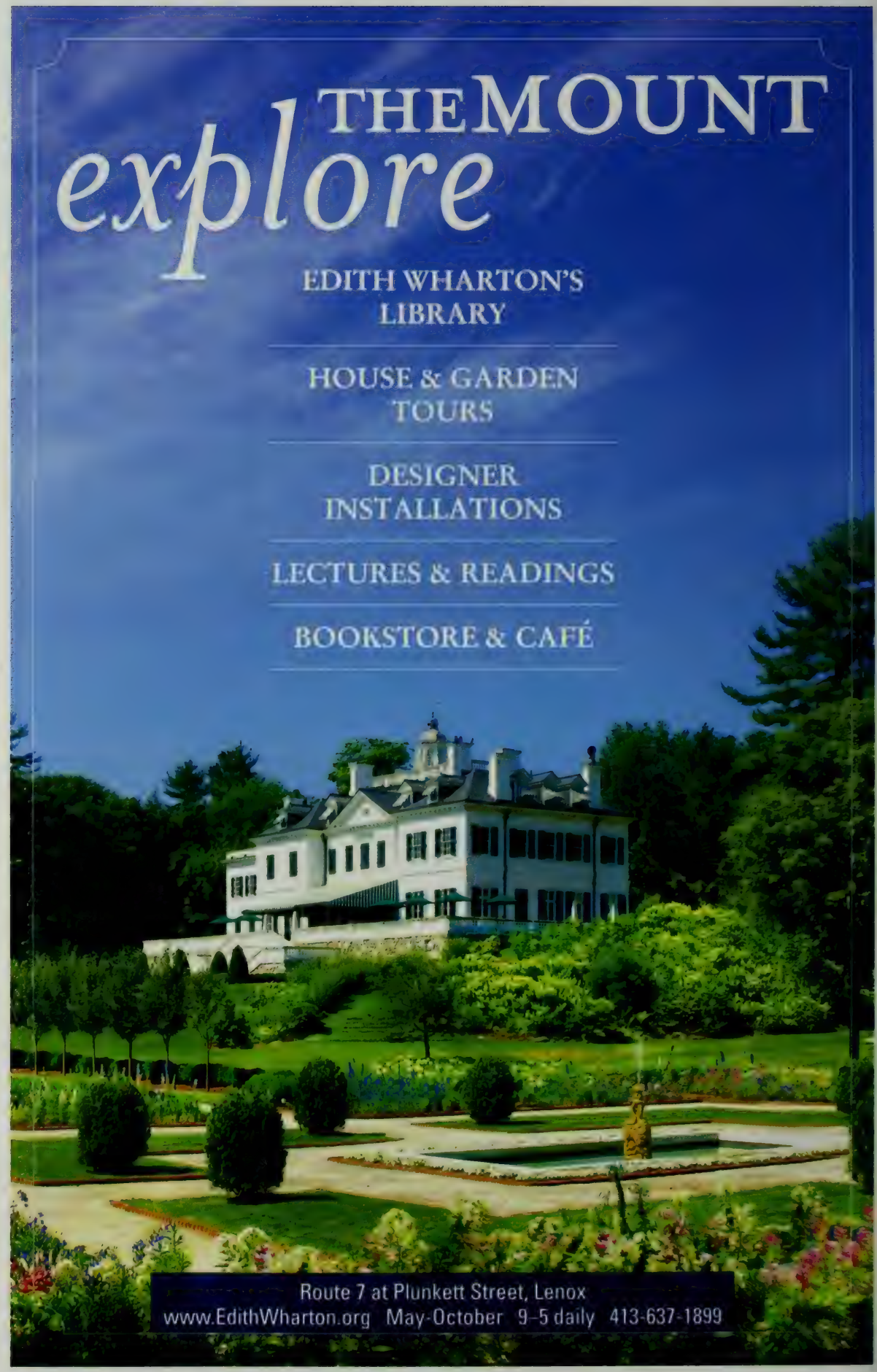
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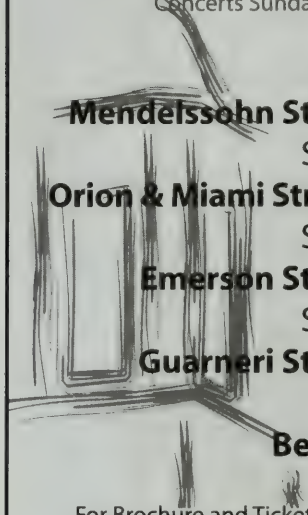
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MOZART The Complete Violin Concertos, Program 1, plus music of SCHNITTKE and NYMAN
Celebrating the 250th anniversary of Mozart's birth

Thursday, August 3, at 8:30

KREMERATA BALTICA
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MOZART The Complete Violin Concertos, Program 2, plus music of SHOSTAKOVICH and RASKATOV
Celebrating the 250th anniversary of Mozart's birth

Friday, August 4, at 6 (Prelude)

MEMBERS OF THE BSO
LARS VOGT, piano

Music of MICHAEL HAYDN, MOZART, and DVOŘÁK

Friday, August 4, at 8:30

BSO—DONALD RUNNICLES, conductor
YO-YO MA, cello

JANÁČEK *Idyll*, for strings
GOLIJOV Cello Concerto (world premiere; BSO 125th anniversary commission)
ELGAR *Enigma* Variations

Saturday, August 5, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Saturday, August 5

Saturday, August 5, at 8:30

BSO—SEIJI OZAWA, conductor
HEIDI GRANT MURPHY, soprano
NATHALIE STUTZMANN, contralto
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MAHLER Symphony No. 2, *Resurrection*

Sunday, August 6, at 2:30

BSO—DONALD RUNNICLES, conductor
LARS VOGT, piano

MOZART Symphony No. 38, *Prague*
STRAUSS Suite from *Der Rosenkavalier*
BEETHOVEN Piano Concerto No. 5, *Emperor*

Friday, August 11, at 6 (Prelude)

MEMBERS OF THE BSO
COREY CEROVSEK, violin

Music of DVOŘÁK, DOHNÂNYI, and MOZART

Friday, August 11, at 8:30

BSO—HARRY BICKET, conductor
COREY CEROVSEK, violin
SARAH CONNOLLY, mezzo-soprano

J.S. BACH Orchestral Suite No. 3
J.S. BACH Violin Concerto No. 2 in E, BWV 1042
HANDEL "Scherza infida," "Qui d'amor nell' suo linguaggio," and "Dopo notte" from *Ariodante*
HANDEL *Royal Fireworks Music*

Saturday, August 12, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
Boston Pops program of Saturday, August 12

Saturday, August 12, at 8:30 p.m.
Film Night at Tanglewood

BOSTON POPS—JOHN WILLIAMS, conductor
YO-YO MA, cello
JAMES EARL JONES, special guest narrator
MASAKAZU YOSHIZAWA, shakuhachi

ALL-WILLIAMS PROGRAM

Sunday, August 13, at 2:30

THE PHILADELPHIA ORCHESTRA
CHRISTOPH ESCHENBACH, music director and conductor

BEETHOVEN Overture to *The Creatures of Prometheus*
BEETHOVEN Symphony No. 8
TCHAIKOVSKY Symphony No. 5

Tuesday, August 15, at 8:30

BOSTON SYMPHONY CHAMBER PLAYERS

MOZART Divertimento No. 14 in B-flat for winds, K.270
GANDOLFI *Plain Song, Fantastic Dances*
SCHUBERT String Quintet in C, D.956

Thursday, August 17, at 8:30

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Friday, August 18, at 6 (Prelude)

MEMBERS OF THE BSO
HILARY HAHN, violin
RANDALL HODGKINSON, piano

Music of MOZART and BRAHMS

Friday, August 18, at 8:30

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
ANN HOBSON PILOT, harp
JOSEP COLOM, piano

TURINA (orch. Frühbeck de Burgos) Theme and Variations, for harp and strings
FALLA *Nights in the Gardens of Spain*, for piano and orchestra
DEBUSSY *La Mer*
RAVEL *Boléro*

Saturday, August 19, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, August 20

Saturday, August 19, at 8:30

BSO—HERBERT BLOMSTEDT, conductor
HILARY HAHN, violin

DVOŘÁK Violin Concerto
BEETHOVEN Symphony No. 3, *Eroica*

Sunday, August 20, at 2:30

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
PETER SERKIN, piano

ALL-BRAHMS PROGRAM
Piano Concerto No. 2
Symphony No. 2

Sunday, August 20, at 8:30

BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, conductor
ROCKAPELLA

"Our '70s Show"
An evening of musical hits from the '70s; fireworks to follow the concert

Wednesday, August 23, at 3:30

EMANUEL AX, piano
YO-YO MA, cello

ALL-BEETHOVEN PROGRAM

Friday, August 25, at 6 (Prelude)

MEMBERS OF THE BSO
YEFIM BRONFMAN, piano

Music of SHOSTAKOVICH and MOZART

Friday, August 25, at 8:30

BSO—GUSTAVO DUDAMEL, conductor
IMOGEN COOPER, piano
ISABEL LEONARD, mezzo-soprano

BERNSTEIN Overture to *Candide*
BEETHOVEN Piano Concerto No. 1
FALLA *The Three-cornered Hat* (complete)

Saturday, August 26, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, August 27

Saturday, August 26, at 8:30

BSO—HERBERT BLOMSTEDT, conductor
EMANUEL AX, piano

BEETHOVEN Piano Concerto No. 2
BRUCKNER Symphony No. 7

Sunday, August 27, at 2:30

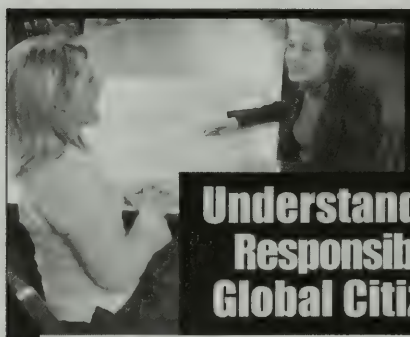
BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
YEFIM BRONFMAN, piano

ALL-BEETHOVEN PROGRAM
Piano Concerto No. 4
Symphony No. 7

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2006 TANGLEWOOD MUSIC CENTER PERFORMANCE SCHEDULE

Unless otherwise noted, all events take place in the Florence Gould Auditorium of Seiji Ozawa Hall. Other venues are the Shed, Chamber Music Hall (CMH), and Theatre (TH).

♪ indicates free admission to ticket holders for that afternoon's 2:30 p.m. concert or that evening's 8:30 p.m. concert.
* indicates that tickets are available through the Tanglewood Box Office or SymphonyCharge.

Friday, June 23, at 8:30 p.m.
Chamber Music Concert

Saturday, June 24, at 10 a.m., 1 p.m., and 4 p.m.
String Quartet Marathon: Three 2-hour performances

Sunday, June 25, at 10 a.m.
Chamber Music Concert

Sunday, June 25, at 2:30 p.m.
Chamber Music Concert

Tuesday, June 27, at 8:30 p.m.
Vocal Recital

Sunday, July 2, at 10 a.m.
Chamber Music Concert

Monday, July 3, at 2:30 p.m.
Opening Exercises
(free admission; open to the public)

Monday, July 3, at 8:30 p.m. *
The Phyllis and Lee Coffey Memorial Concert
TMC ORCHESTRA
BERNARD HAITINK, TOMASZ GOLKA (TMC Fellow), and EVA OLLIKAINEN (TMC Fellow), conductors
MOZART Symphony No. 35, *Haffner*
STRAUSS *Death and Transfiguration*
SHOSTAKOVICH Symphony No. 10

Wednesday, July 5, at 8:30 p.m. (CMH)
Music for solo instruments by TMC Composition Fellows

Saturday, July 8, at 6 p.m. ♪
Prelude Concert

Sunday, July 9, at 10 a.m.
Chamber Music Concert

Wednesday, July 12, at 8:30 p.m. (Shed) *
BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor
with TMC VOCAL FELLOWS
"Bernstein on Broadway"

Saturday, July 15, at 6 p.m. ♪
Prelude Concert–Vocal Recital

Saturday, July 15, 8:30pm (Shed) *
The Leonard Bernstein Memorial Concert
To benefit the Tanglewood Music Center
Supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean.
TMC ORCHESTRA
JAMES LEVINE, conductor
VOCAL SOLOISTS
STRAUSS *Elektra*

Sunday, July 16, at 10 a.m.
Chamber Music Concert
TMC CONDUCTORS SHOWCASE
Music of WAGNER, CARTER, SCHOENBERG, and BRAHMS

Saturday, July 22, at 6 p.m. ♪
Prelude Concert

Sunday, July 23, at 10 a.m.
Chamber Music Concert

Tuesday, July 25, at 2 p.m. *
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon events: TMC Vocal Recital at 2:30 p.m.; TMC Chamber Music at 5 p.m. (STRAVINSKY *L'Histoire du soldat* with narrators JOHN HARBISON, MILTON BABBITT, and ELLIOTT CARTER)
TMC Brass Fanfares at 8 p.m. (Shed)
Gala concert at 8:30 p.m. (Shed):
TMC ORCHESTRA, BSO, and BOSTON POPS ORCHESTRA
JAMES LEVINE, JOHN WILLIAMS, KEITH LOCKHART, and STEFAN ASBURY, conductors
Program to include
GERSHWIN *Cuban Overture*
BERNSTEIN Suite from *On the Waterfront*
ELLINGTON *Harlem*
TCHAIKOVSKY *1812 Overture*

Thursday, July 27 – Monday, July 31
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John Harbison, festival advisor
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Detailed program information available at the Main Gate

Saturday, August 5, at 6 p.m. ♪
Prelude Concert

Sunday, August 6, at 10 a.m.
Chamber Music Concert

Sunday, August 6, at 6 p.m. ♪
Prelude Concert


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Sunday, August 6, at 8:30 p.m. *
The Margaret Lee Crofts Concert
TMC ORCHESTRA
STEFAN ASBURY, conductor
DAWN UPSHAW, soprano
DVOŘÁK *Carnival* Overture
FAURÉ *Pelléas et Mélisande* Suite
BABBITT *From the Psalter*
SIBELIUS *Luonnotar*
RAVEL *Daphnis and Chloé*, Suite No. 2

Tuesday, August 8, at 8:30 p.m.
Vocal Recital

Wednesday, August 9, at 8:30 p.m.
NEW FROMM PLAYERS & TMC FELLOWS
TINA PACKER and SHAKESPEARE & COMPANY actors
Music for the theatre by TMC Composition Fellows

Thursday, August 10, at 8:30 p.m.
Vocal Recital

Saturday, August 12, 2:30 p.m. (TH)
Chamber Music Concert

Saturday, August 12, 6 p.m. ♪
Prelude Concert

Sunday, August 13, at 10 a.m.
Chamber Music Concert

Monday, August 14, at 6 p.m. ♪
Prelude Concert

Monday, August 14, at 8:30pm *
The Daniel and Shirlee Cohen Freed Concert
TMC ORCHESTRA
HERBERT BLOMSTEDT and
TMC CONDUCTING FELLOWS conducting
BEETHOVEN Symphony No. 4
LIDHOLM *Kontakion*, Hymn for Orchestra
HINDEMITH *Mathis der Maler*

Except for concerts requiring a Tanglewood Box Office ticket (indicated by an asterisk * or music note ♪), tickets for TMC events are only available one hour before concert time.

TMC Orchestra concerts are cash/charge; all other TMC concerts are cash only.

TMC Orchestra Hall tickets	**$26**
TMC Orchestra Lawn tickets	**$11**
Other TMC concerts	**$11**

General Public and Tanglewood Donors up to $150: For TMC concerts, tickets are available one hour prior to concert start time at the Ozawa Hall Box Office only (except July 27 and July 28). *Please note that availability for seats inside Ozawa Hall is limited and concerts may sell out.*

Friends of Tanglewood $150+: Order your tickets for TMC Orchestra concerts (July 3; August 6 & 14) in advance by calling SymphonyCharge at 888-266-1200 or (617) 266-1200. For other TMC concerts, present your Friends of Tanglewood membership card at the Ozawa Hall Gate for admittance up to one hour prior to concert start time. Additional tickets and tickets for non-Friends: $11. **For information on becoming a Friend of Tanglewood, call (413) 637-5261, or visit www.bso.org**

Back this season!
Festival of Contemporary Music Pass **$50**
Purchase a pass to the 2006 FCM, valid for five TMC performances on July 29, 30, and 31, as well as the ability to purchase a discounted $30 ticket for the Operas in the Theatre on July 27 and 28. (To obtain the opera ticket, based on availability, please go to the Box Office and show the FCM pass.)

Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at www.bso.org. All programs are subject to change.



2006 BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

Concert Schedule (all events in Seiji Ozawa Hall unless otherwise noted)

ORCHESTRA PROGRAMS: **Saturday, July 15, 2:30 p.m.** Federico Cortese conducts music of Verdi, Britten, and Brahms; **Saturday, July 29, 2:30 p.m.–40th Anniversary Gala Concert.** James Gaffigan and Ann Howard Jones conduct Poulenc, Strauss, Rossini, Dvořák, and a new work by Nico Muhly; **Saturday, August 12, 2:30 p.m.** David Hoose conducts Bach/Elgar and Shostakovich.

WIND ENSEMBLE PROGRAMS: **Friday, July 12, 8:30 p.m.** David Martins conducts Bernstein, Camphouse, Alfred Reed, Hindemith, Whitacre, and H. Owen Reed; **Friday, July 28, 8:30 p.m.** H. Robert Reynolds conducts Shostakovich, Wagner, Hindemith, Warren Benson, John Mackey, and a new work by TMC Fellow Tim Andres.

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6:00 p.m.: **Tuesday, July 18; Wednesday, July 19; Thursday, July 20; Tuesday, August 8; Wednesday, August 9; Thursday, August 10.**

Tickets available one hour before concert time. Admission is $11 for orchestra concerts, free to all other BUTI concerts. For more information, call (413) 637-1430.

In the Berkshires, Nature Sets The

Berkshire Cultural Calendar
August 1 – 31, 2006

"Animagic" Museum of Animation, Special Effects and Art
Lee, 413-841-6679
www.mambor.com/animagic
Make your own Animation movie in 2 hr workshop. Guided tours. Every day by reservation.

Becket Arts Center of The Hilltowns
Becket, 413-623-6635
www.becketartscenter.org
Lectures, exhibits, arts, astronomy, craft workshops, children theatre camps, road show & more.

Berkshire Botanical Garden
Stockbridge, 413-298-3926
www.berkshirebotanical.org
Beautiful display gardens open daily 10-5. Flower Show 8/5-6, Fete des Fleurs 8/19.

Berkshire Choral Festival
Sheffield, 413-229-1999
www.choralfest.org
Choral masterpieces-225 voices, Springfield Symphony. August 5, 12. Concerts at 8pm.

Berkshire Museum
Pittsfield, 413-443-7171
www.berkshiremuseum.org
Baseball thru October 29, celebrates Red Sox/Yankee rivalry with memorabilia & photographs.

Berkshire Opera Company
Pittsfield, 413-442-9955
www.berkshireopera.org
Madama Butterfly by Puccini, August 17-29 at the Koussevitsky Arts Center, Pittsfield.

Berkshire South Regional Community Center
Great Barrington, 413-528-2810
www.berkshiresouth.org
Feng Shui Tea 8/13 3:00-4:30pm; Bridge Social 8/13 1:00-3:00pm.

Berkshire Theatre Festival
Stockbridge, 413-298-5576
www.berkshiretheatre.org
Wendy Wasserstein's *The Heidi Chronicles* with Kate Jennings Grant, August 15-September 2.

The Bidwell House Museum
Monterey, 413-528-6888
8/5 Sing-along 1:00-2:00pm; Wild Edible Plants 2:30-4:00pm. 9/2 Robert Thorson, Stone by Stone 10:00am.

The Colonial
Pittsfield, 413-997-4444
www.thecolonialtheatre.org
Broadway's smash hit musical *Rent* is coming to Pittsfield 8/29-9/3. Call for tickets!

Frelinghuysen Morris House & Studio
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www.frelinghuysen.org
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Hancock Shaker Village
Pittsfield, 413-443-0188
www.hancockshakervillage.org
Shaker Family Picnics-Shaker-inspired picnics 8/5, 12 & 19 4:30pm.

Jacob's Pillow Dance Festival
Becket, 413-243-0745
www.jacobspillow.org
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Scene and Culture Steals The Show

The Mac-Haydn Theatre
Chatham, NY, 518-392-9292
www.machaydntheatre.org
Cats, *Guys and Dolls*, *Gigi* and children's theatre shows in theatre-in-the-round.

Mahaiwe Performing Arts Center
Great Barrington, 413-528-0100
www.mahaiwe.org
Glenn Gould Film & Music August 4, WAMC Live August 12, Juilliard Jazz August 26.

MASS MoCA
North Adams, 413-MOCA-111
www.massmoca.org
Galleries open daily 10-6.
Hear Jim Carroll August 19, Holmes Brothers August 26.

Music & More
New Marlboro, 413-229-2785
www.newmarlborough.org
New Marlboro Meeting House
8/12 Gregory Whitehead, 8/19 Burning Wall – film, 8/26 Berkshire Writers.

Norman Rockwell Museum
Stockbridge, 413-298-4100
www.nrm.org
A Rockwell Rediscovered & Frederic Remington and the *American Civil War: A Ghost Story* – 10/29.

North Adams Museum of History & Science
North Adams, 413-664-4700
www.geocities.com/northadamshistory
260th Anniversary Siege of Ft. Massachusetts August 19-20.
Programs at site & museum. Call us.

Pleasant Valley Wildlife Sanctuary
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www.massaudubon.org
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Sheffield Historical Society
Sheffield, 413-229-2694
www.sheffieldhistory.org
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Spit Roast 8/26.

The Theater Barn
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www.theaterbarn.com
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Ventfort Hall Mansion & Gilded Age Museum
Lenox, 413-637-3206
www.gildedage.org
Tours, exhibits, summer play, lectures, teas, performances, private rentals, kid's programs.

Williams College Museum of Art
Williamstown, 413-597-2429
www.wcma.org
Jackson Pollock at Williams College: A Tribute to Kirk Varnedoe '67
on view through 10/1.

Williamstown Theatre Festival
Williamstown, 413-597-3400
www.wtfestival.org
Romeo & Juliet, *Double Double*, *A Nervous Smile*, *The Opposite of Sex* & *Cabaret* in Aug.

While you're in the Berkshires, be sure to come see the Berkshire Visitors Bureau's "Discover the Berkshires" Visitor Centers in Adams and Pittsfield. Enjoy displays, multimedia presentations and grab the latest information on Berkshire attractions.

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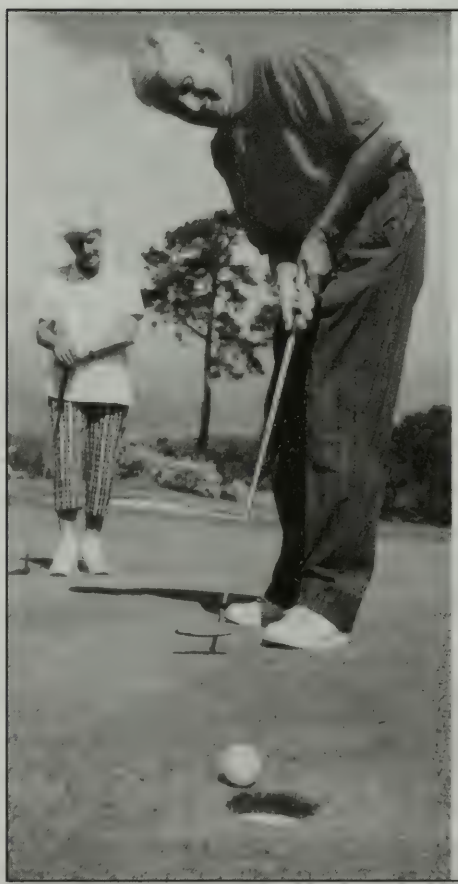


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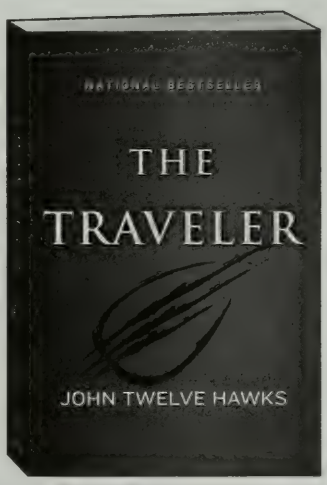
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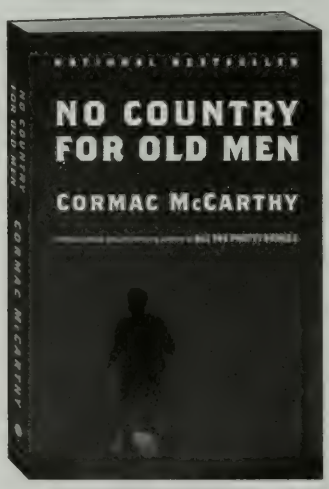
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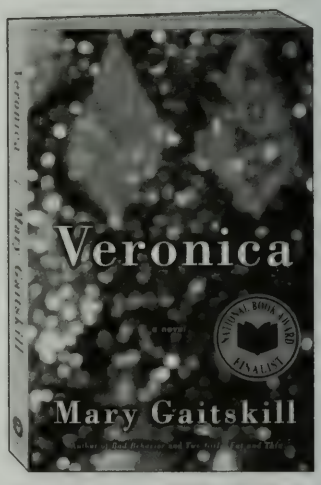
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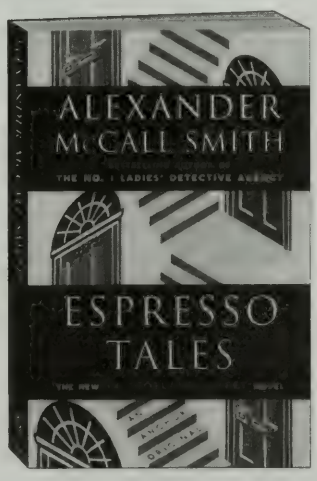
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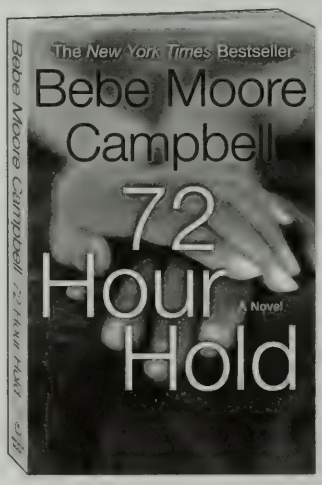
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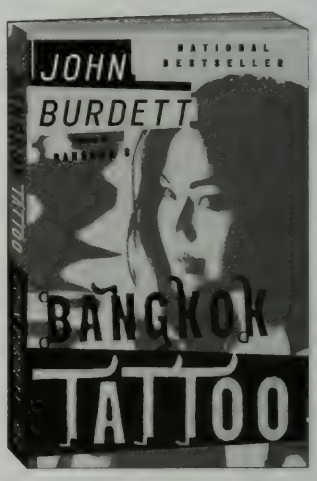
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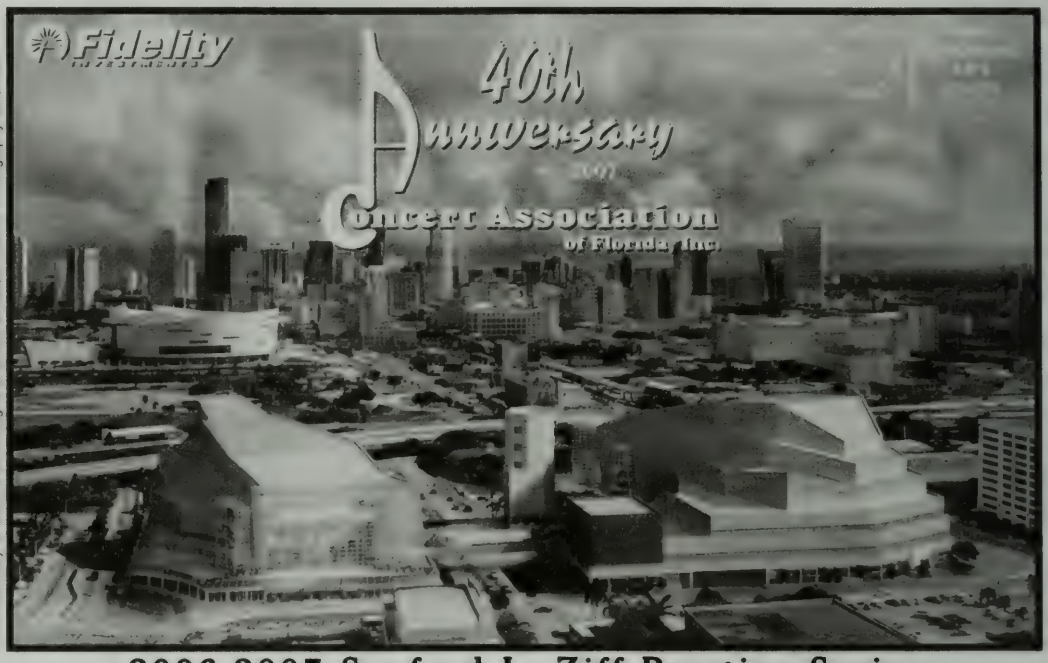


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Olga Kern, Piano

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at Bousquet Mountain

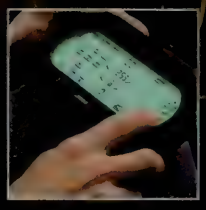
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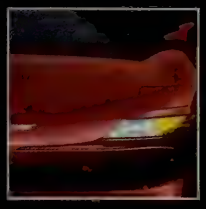
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Rich Warren, *Chicago Tribune*, 6/1/90.

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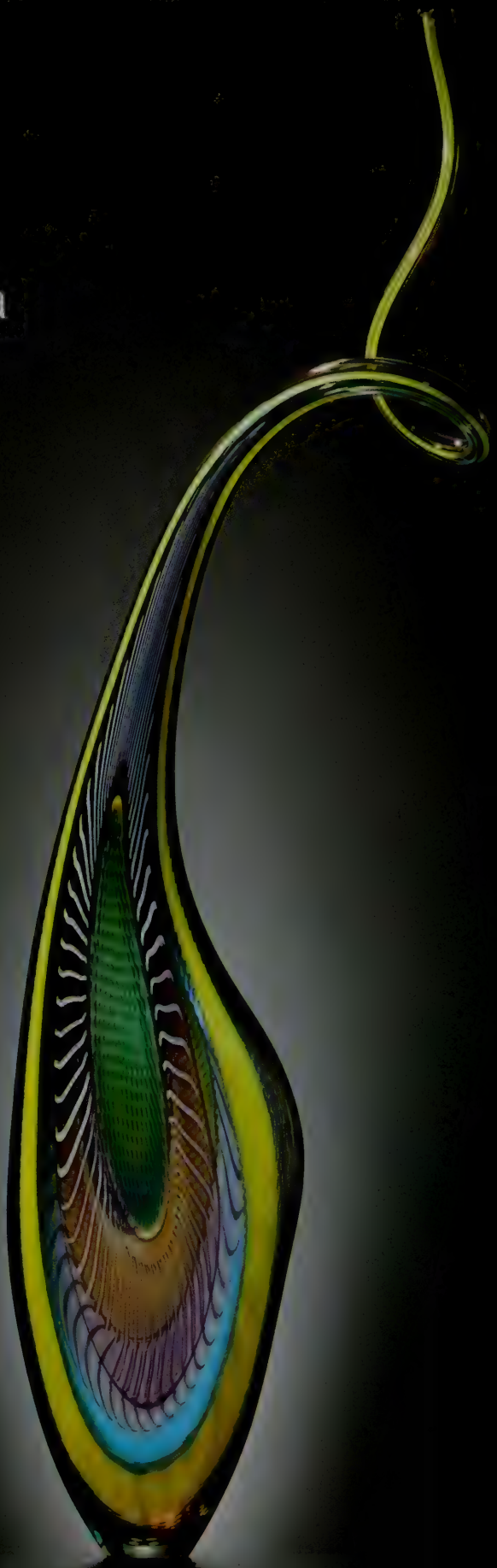
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"FROM DRESDEN TO INNSBRUCK (AND BACK)"

Texts and Translations

HEINRICH ISAAC "Innsbruck, ich muss dich lassen"

Innsbruck, ich muss dich lassen,
ich far dahin mein strassen in
fremde land dahin.
Mein freud ist mir genommen,
Die ich nit weiss bekummen,
Wo ich im elend bin.

Innsbruck, I must leave you,
For I am travelling the road
to a foreign land.
Deprived of my joy,
And knowing not how to get it back,
I will be in misery.

Gross leid muss ich yetz tragen,
Das ich allein thu klagen
Dem liebsten bulen mein.
Ach lieb, nun lass mich armen
Im hertzen dein erbarmen,
Das ich muss von dannen sein!

I am burdened with great sorrow
which I can shed only
through the one dearest to me.
O my love, leave me not bereft
of compassion in your heart
that I must part from you.

Mein trost ob allen weyben,
Dein thu ich ewig bleiben
Stet trew, der ehren fromm.
Nun muss dich Gott bewaren,
In aller tugendt sparen,
Biss das ich wider komm!

My comfort above all women,
I remain yours forever,
always faithful, in true honor.
And now, may God protect you,
safe in virtue,
till I return!



Walter H. Scott

HANS LEO HASSLER Missa VIII for Double Choir

KYRIE

Kyrie eleison.	Lord, have mercy.
Christe eleison.	Christ, have mercy.
Kyrie eleison.	Lord, have mercy.

GLORIA

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. Laudamus te; benedicimus te; adoramus te; glorificamus te. Gratias agimus tibi propter magnam gloriam tuam, Domine Deus, Rex caelestis, Deus Pater omnipotens.	Glory be to God on high, and in earth peace, good will towards men. We praise thee; we bless thee; we worship thee; we glorify thee. We give thanks to thee for thy great glory, O Lord God, heavenly king, God the Father almighty.
Domine Fili unigenite, Jesu Christe; Domine Deus, Agnus Dei, Filius Patris, qui tollis peccata mundi, miserere nobis; qui tollis peccata mundi, suscipe deprecationem nostram; qui sedes ad dexteram Patris, miserere nobis.	O Lord the only-begotten Son, Jesu Christ; O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us; thou that takest away the sins of the world, receive our prayer; thou that sittest at the right hand of God the Father, have mercy upon us.
Quoniam tu solus Sanctus; tu solus Dominus; tu solus altissimus, Jesu Christe, cum Sancto Spiritu, in gloria Dei Patris. Amen.	For thou only art Holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art Most High in the glory of God the Father. Amen.

CREDO

Credo in unum Deum, Patrem omnipotentem, factorem caeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula. Deum de Deo; Lumen de Lumine; Deum verum de Deo vero; genitum, non factum; consubstantialem Patri; per quem omnia facta sunt.	I believe in one God, the Father almighty, Maker of heaven and earth, and of all things visible and invisible. And in one Lord, Jesus Christ, the only-begotten Son of God, begotten of his Father before all worlds. God of God; Light of Light; very God of very God; begotten, not made: being of one substance with the Father; by whom all things were made.
Qui propter nos homines, et propter nostram salutem descendit de caelis, et incarnatus est de Spiritu Sancto, ex Maria Virgine, et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato; passus et sepultus est.	Who for us men, and for our salvation, came down from heaven, and was incarnate by the Holy Ghost of the Virgin Mary, and was made man. And was crucified also for us under Pontius Pilate; he suffered death and was buried.

Et resurrexit tertia die secundum Scripturas; et ascendit in caelum, sedet ad dexteram Patris; et iterum venturus est cum gloria judicare vivos et mortuos; cuius regni non erit finis.

And the third day he rose again according to the Scriptures; and ascended into heaven, and is seated at the right hand of the Father; and he shall come again with glory to judge both the quick and the dead; whose kingdom shall have no end.

Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit; qui cum Patre et Filio simul adoratur et conglorificatur; qui locutus est per prophetas.

And I believe in the Holy Ghost, the Lord, and giver of life, who proceeds from the Father and the Son; who with the Father and the Son is worshipped and glorified, who spoke by the prophets.

Et unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et exspecto resurrectionem mortuorum, et vitam venturi saeculi.
Amen.

And I believe in one holy, catholic and apostolic Church. I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead, and the life of the world to come.
Amen.

SANCTUS

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

Holy, Holy, Holy,
Lord God of hosts.
Heaven and earth are full of thy glory.
Glory be to thee, O Lord most high.

BENEDICTUS

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Blessed is he that cometh in name of the Lord. Hosanna in the highest.

AGNUS DEI

Agnus Dei,
qui tollis peccata mundi,
miserere nobis
Agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Agnus Dei,
qui tollis peccata mundi,
dona nobis pacem.

O Lamb of God,
that takes away the sins of the world,
have mercy on us.
O Lamb of God,
that takes away the sins of the world,
have mercy on us.
O Lamb of God,
that takes away the sins of the world,
grant us thy peace.



HEINRICH ISAAC "Virgo prudentissima"

Virgo prudentissima, quae pia gaudia mundo attulit, ut sphaeras omnes transcendit et astra sub nitidis pedibus radiis, et luce corusca liquit, et ordinibus iam circumspecta novenis ter tribus atque ierarchiis excepta. Supremi ante Dei faciem steterat, patrona reorum. Dicite qui colitis splendentia culmina Olimpi: spiritum proceres, archangeli et angeli virtutesque throni vos principium, et agmina sancta, vosque seraphinque creati, an vos laetititae tantus perfuderit nunquam sensus, ut aeterni matrem vidisse tonantis concessum. Caelo, terraque, marique potentem reginam, cuius numen modo spiritus omnis et genus humanum merito veneratur adorat.

When the most wise virgin, who brought holy joy to the world, went above all the spheres and left the stars beneath her shining feet in gleaming radiant light, she was surrounded by the ninefold ranks and received by the nine hierarchies. She, the friend of suppliants, stood before the face of the supreme God. You who inhabit eternally the dazzling lights of heaven, archangels, leaders of the spirits and angels, and sustaining virtues, and you thrones of princes, and you holy armies and you powers, and you dominions of heaven, and you fiery cherubim, and you seraphim, created from the word—say whether such a feeling of joy has ever overwhelmed you as when you saw the assembly of the mother of the everlasting Almighty. She is the queen, powerful in heaven, on land and at sea; every virgin most wise, shining wherever you go, brightly like the dawn. Daughter of Sion!

Vos, Michael, Gabriel, Raphael testamur ad aures illius, ut castas fundetis vota precesque pro sacro imperio, pro Caesare Maximiliano. Det virgo omnipotens hostes superare malignos, restituat populis pacem terrisque salutem. Hoc tibi devota carmen Georgius arte ordinat Augusti Cantor Rectorque Capellae Austriacae praesul regionis, sedulus omni, se in tua commendat studio pia gaudia mater. Praecipuum tamen est illi quo assumpta fuisti, quo tu pulchra ut luna micas electa es, et ut sol.

You, Michael, Gabriel, and Raphael, we beg you to pour out to her chaste ears our prayers and entreaties for the sacred empire and for Maximilian the emperor. May the all-powerful Virgin grant that he may conquer his wicked enemies, and restore peace to the nations and safety to the lands. With faithful skill Georgius, the Emperor's Precentor and Kapellmeister rehearses this anthem for you. The Governor of the Prince of Austria, diligent in all things, earnestly commends himself to your holy pleasure, however, he belongs to him by whom you were taken up, so that you shine beautiful as the moon, excellent as the sun.

INTERMISSION

GREGORIO ALLEGRI "Miserere"

Miserere mei Deus, secundum magnam misericordiam tuam. Et secundum multitudinem miserationum tuarum dele iniquitatem meam. Amplius lava me ab iniquitate mea et a peccato meo munda me. Quoniam iniquitatem meam ego cognosco et peccatum meum contra me est semper. Tibi soli peccavi et malum coram te feci, ut justificeris in sermonibus tuis et vincas cum judicaris. Ecce enim in iniquitatibus conceptus sum et in peccatis concepit me mater mea. Ecce enim veritatem dilexisti: incerta et occulta sapientiae tuae manifestasti mihi. Asperges me hyssopo et mundabor; lavabis me et super nivem dealbabor. Auditui meo dabis gaudium et laetitiam et exsultabunt ossa humiliata.

Have mercy upon me, O God, according to thy great goodness. And according to the multitude of thy mercies, blot out my iniquity. Wash me thoroughly from my iniquity and cleanse me from my sin. For I acknowledge my offense and my sin is ever before me. Against thee only have I sinned, and done what is evil in thy sight that thou mayest be justified in thy sentence and vindicated when thou judgest. Behold, in guilt was I conceived and in sin did my mother conceive me. Behold, thou art pleased with sincerity of heart and in my inmost being dost thou teach me wisdom. Cleanse me with hyssop and I shall be purified; wash me and I shall be whiter than snow. Let me hear the sounds of joy and gladness; the bones which thou hast crushed shall rejoice.

Averte faciem tuam a peccatis meis et omnes iniquitates meas dele. Cor mundum crea in me, Deus, et spiritum rectum innova in visceribus meis. Ne projicias me a facie tua, et spiritum sanctum tuum ne auferas a me. Redde mihi laetitiam salutaris tui et spiritu principali confirma me. Docebo iniquos vias tuas et impii ad te convertentur. Libera me de sanguinibus Deus, Deus salutis meae, et exsultabit lingua mea justitiam tuam. Domine labia mea aperies, et os meum annuntiabit laudem tuam. Quoniam si voluisses sacrificium dedissem utique; holocaustis non delectaberis. Sacrificium Deo spiritus contribulatus: cor contritum et humiliatum, Deus, non despicies. Benigne fac, Domine, in bona voluntate tua Sion, ut aedificentur muri Jerusalem. Tunc acceptabis sacrificium iustitiae, oblationes, et holocausta: tunc imponent super altare tuum vitulos.

Avert thy face from my sins, and blot out all my iniquity. A clean heart create in me, O God, and a righteous spirit renew in me. Cast me not out from thy presence, and take not thy Holy Spirit from me. Give me the joy of thy salvation and sustain in me a willing spirit. I shall teach transgressors thy ways, and sinners shall return to thee. Deliver me from blood-guiltiness, O God, thou God of my salvation, and my tongue shall exalt thy justice. O Lord, open thou my lips, and my mouth shall proclaim thy praise. For thou art not pleased with sacrifices, else would I give it thee; neither delightest thou in burnt offerings. The sacrifice of God is a contrite heart: a broken and contrite heart, O God, wilt thou not despise. Be favourable and gracious, O Lord, unto Sion, build thou again the walls of Jerusalem. Then shalt thou be pleased with the sacrifice of righteousness and burnt offerings; they shall offer young bullocks upon thine altar.

HANS LEO HASSLER "O sacrum convivium"

O sacrum convivium in quo Christus sumitur. Recolitur memoria passionis eius, mens impletur gratia. Et futurae gloriae nobis pignus datur.

O sacred banquet, in which Christ is received, the memory of his passion is recalled, the mind is filled with grace, and the pledge of future glory is given to us.

HEINRICH ISAAC "Tota pulchra es"

Tota pulchra es, amica mea, et macula non est in te, favus distillans labia tua; mel et lac sub lingua tua; odor unguentorum tuorum super omnia aromata: iam enim hiems transiit, imber abiit et recessit: flores apparuerunt vineae florentes odorem dederunt, et vox turturis audita est in terra nostra: surge, propera, amica mea, veni de Libano, veni, coronaberis.

You are very beautiful, my love, and there is no fault in you. Honeycomb is on your lips, honey and milk come from your tongue, and the sweet smell of your perfume exceeds all other sweet smells. For now winter has passed, the rain has retreated and gone away; the flowers of the vineyard have appeared and given their sweet smell, and the voice of the turtle dove is heard in our land. Arise, make haste, my friend, come from Lebanon, come and be crowned.

HEINRICH ISAAC "Regina caeli"

Regina caeli laetare, alleluia,
quia quem meruisti portare, alleluia,

resurrexit sicut dixit, alleluia.
Ora pro nobis Deum, alleluia.

Queen of heaven, rejoice, alleluia,
for he whom thou wast worthy
to bear, alleluia,
hath risen as he said, alleluia.
Pray for us to God, alleluia.

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HEINRICH SCHÜTZ

Deutsches Magnificat (German Magnificat)
(translation by Bernard Greenberg)

Meine Seele erhebt den Herren,
und mein Geist freuet sich
Gottes, meines Heilandes.
Denn er hat die Niedrigkeit
seiner Magd angesehen;
siehe, von nun an
werden mich selig preisen
alle Kindeskind.
Denn er hat große Ding' an
mir getan,
der da mächtig ist
und des Name heilig ist.
Er übet Gewalt mit seinem Arm
und zerstreuet, die hoffärtig sind
in ihres Herzens Sinn.
Er stößet die Gewaltigen vom Stuhl,

und erhöhet die Niedrigen.
Die Hungerigen füllet er mit Gütern,

und lässet die Reichen leer.
Er denket der Barmherzigkeit
und hilft seinem Diener Israel auf,
wie er gered't hat unsern Vätern,
Abraham und seinem Samen ewiglich.
Ehre sei dem Vater, und dem Sohn

und auch dem Heiligen Geiste.
Wie es war im Anfang, jetzt und
immerdar
und von Ewigkeit zu Ewigkeit,
Amen.

My soul doth exalt the Lord,
and my spirit doth rejoice in
God, my Saviour.
For He hath beheld the lowliness
of His handmaiden.
Behold, from now on
all generations
shall praise me as blessed.
For He hath for me done
great things,
He who is mighty,
and whose name is Holy.
He showeth power with His arm,
and scattereth the haughty
in their own minds' hearts.
He casteth the powerful down
from their seat,
and raiseth up the lowly,
He filleth the hungry with
goodly things,
and leaveth void the wealthy.
He thinketh of mercy,
and helpeth His servant Israel,
as He told our fathers,
Abraham and his seed, forever.
Glory be to the Father, and to
the Son,
and also to the Holy Spirit.
As it was in the beginning, now

and from eternity to eternity,
Amen.



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Elvis Costello



Dr. John



Dave Brubeck

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TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed,...which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present



BSO Archives

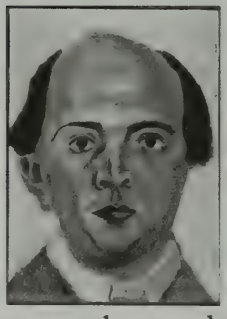
After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

Two "Special Focus" Exhibits at the Tanglewood Visitor Center



"Schoenberg on Display": In conjunction with the BSO's two-season Beethoven/Schoenberg project, the Arnold Schoenberg Center in Austria has graciously lent the BSO a selection of dramatic photographs of Arnold Schoenberg (1874-1951). The displayed photographs—including Schoenberg's "Blue Self-Portrait" of 1910 (shown here)—represent a small portion of a much larger traveling exhibition that was curated by the composer's son and daughter, Lawrence A. Schoenberg and Nuria Schoenberg Nono, and was displayed at Symphony Hall during the 2005-06 season. The Schoenberg Center images are supplemented with materials from the BSO Archives that document BSO performances of works by Schoenberg.

* * * * *

Mozart's "Idomeneo": In recognition of the 250th anniversary of Mozart's birth, a small exhibit of photographs, programs, and other memorabilia from the BSO Archives documents the American premiere performance of Mozart's early opera *Idomeneo* given by the Opera Department of the Berkshire Music Center (now the Tanglewood Music Center) on August 4, 1947, under the direction of Boris Goldovsky. Pictured here in a photo by Howard S. Babbitt, Jr., are Berkshire Music Center students Dorothy Dawson as Idomeneo's son Idamante, Nancy Trickey as the Trojan princess Ilia, and Joseph Laderoute as Idomeneo, the king of Crete, in a scene from the opera's final act.



Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. "So long as art and culture exist there is hope for humanity." Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. Ellen Highstein was appointed Director of the Tanglewood Music Center in 1997.

The 150 young performers and composers in the TMC's Fellowship Program—advanced musicians who generally have completed all or most of their formal training—participate in an intensive program including chamber and orchestral music, opera, and art song, with a strong emphasis on music of the twentieth and twenty-first centuries. All participants receive full fellowships that underwrite tuition, room, and board. TMC Orchestra highlights this summer include a concert performance in the Koussevitzky Music Shed of Strauss's *Elektra* conducted by James Levine with a guest cast of internationally renowned singers, and three TMCO concerts in Seiji Ozawa Hall led by Bernard Haitink (the orchestra's opening concert), Stefan Asbury (with guest artist Dawn Upshaw), and Herbert Blomstedt (making his first appearance with the TMCO in the season's final concert). All TMCO concerts in Ozawa



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MAIN GATE:
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Monday through Friday: 10am to 4pm
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
5:30pm to closing of the grounds
Sunday: noon to 6pm

HIGHWOOD GATE:
Closed during performances
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
5:30pm to closing of the grounds
Sunday: noon to 6pm
Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission



Hall also feature performances to be led by the 2006 TMC Conducting Fellows. The 2006 Festival of Contemporary Music—a five-day celebration of the music of our time—will be directed by Stefan Asbury. This year's Festival opens with a triple bill of opera, including the U.S. stage premiere of Elliott Carter's one-act comic opera *What Next?* conducted by James Levine, along with Hindemith's *Hin und Zurück* (*There and Back*; this was featured in the TMC's opening session in 1940 with Hindemith at the piano) and Stravinsky's *Mavra*. Following four chamber concerts including classic works and premieres, the Festival will close with Mark-Anthony Turnage's *Blood on the Floor*, a landmark work for chamber orchestra and jazz quartet. 2006 also sees a second collaboration between the TMC Vocal Program and Keith Lockhart and the Boston Pops Orchestra, this year performing works by Leonard Bernstein in the Shed on July 12. Besides music of Bernstein and contemporary opera, TMC singers also participate in the TMC's ongoing chamber music programs in Ozawa Hall (Sunday mornings at 10 a.m. and on Saturdays at 6 p.m. prior to BSO concerts). Other projects this summer include the intensive string quartet seminar that regularly opens the TMC season, and two new Composition Program projects: one exploring the possibilities of music written for unusual solo instruments (with performances on July 5); the other, in collaboration with Shakespeare & Company, on writing incidental music for the theater (with actors including Tina Packer, that company's director, on stage with TMC musicians in Ozawa Hall on August 9).

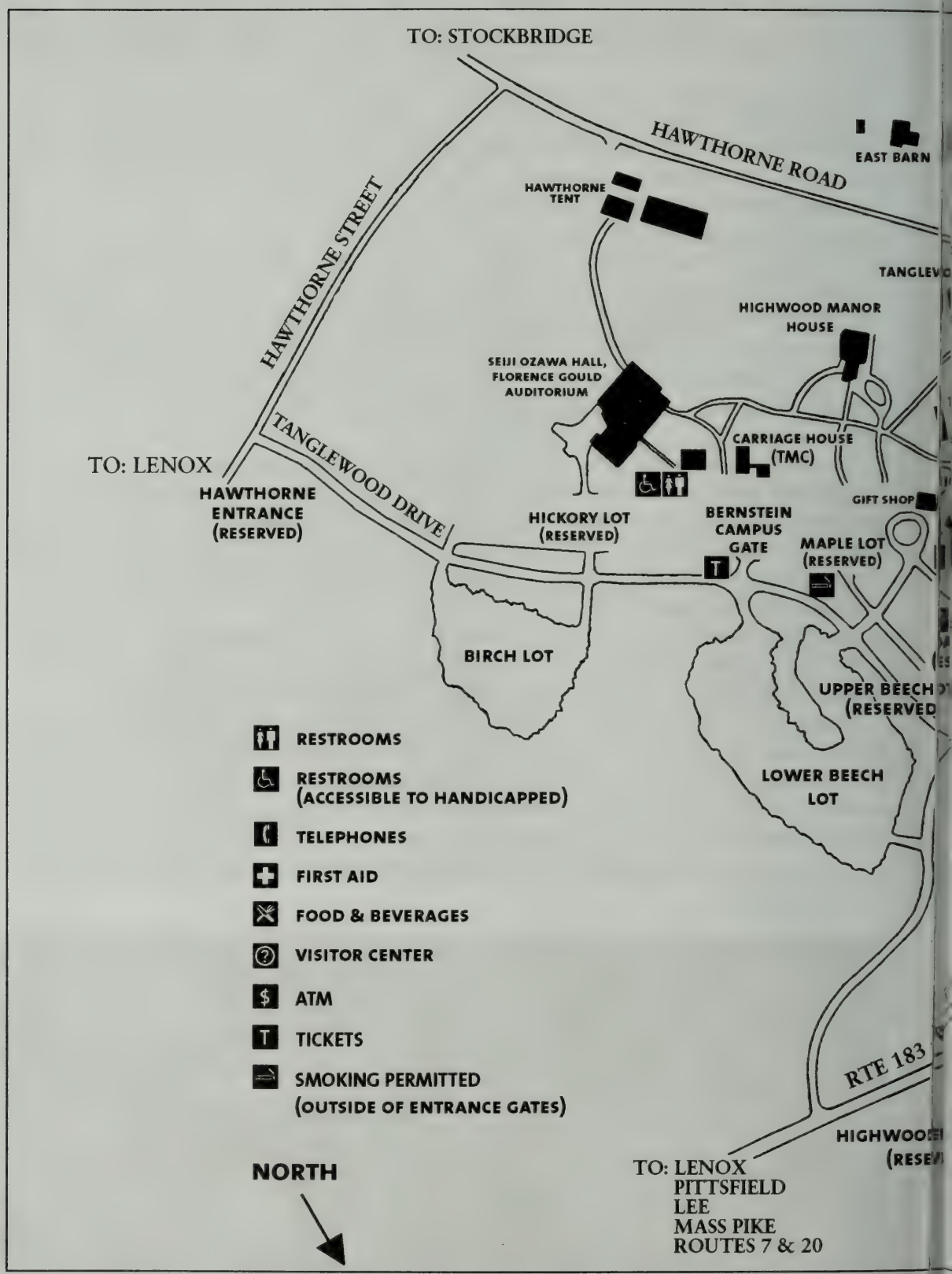
It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Seiji Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, Stephanie Blythe, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

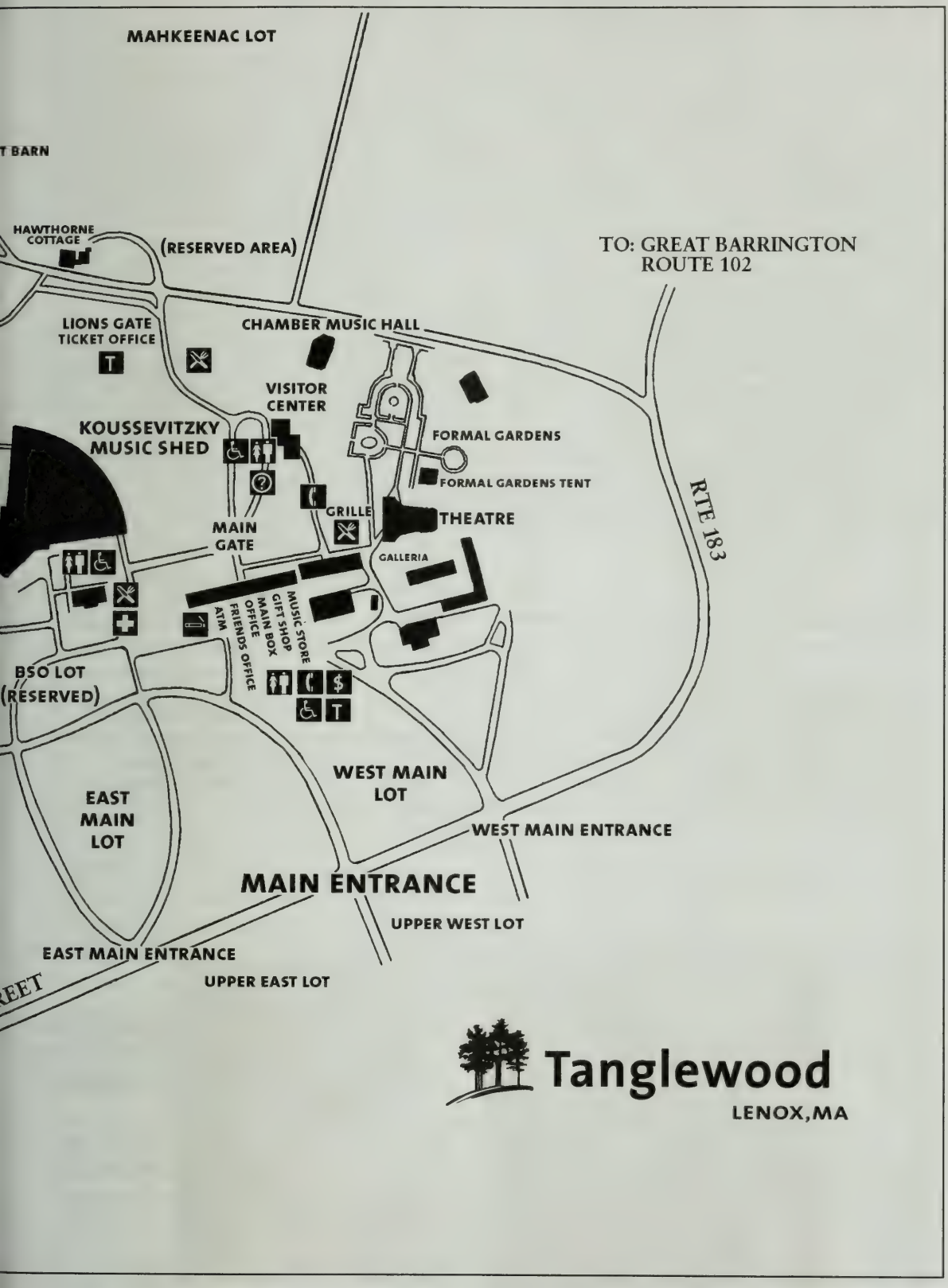
Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Walter H. Scott



BSO Music Director James Levine, who works with the TMC Fellows in classes on orchestral repertoire, Lieder, and opera, shown here with TMC Vocal Fellows in a July 2005 session devoted to Mozart's "Don Giovanni"


TO: STOCKBRIDGE
HAWTHORNE ROAD
EAST BARN
HAWTHORNE TENT
HAWTHORNE STREET
TANGLEWOOD
HIGHWOOD MANOR HOUSE
SEIJI OZAWA HALL, FLORENCE GOULD AUDITORIUM
CARRIAGE HOUSE (TMC)
TO: LENOX
TANGLEWOOD DRIVE
HAWTHORNE ENTRANCE (RESERVED)
GIFT SHOP
HICKORY LOT (RESERVED)
BERNSTEIN CAMPUS GATE
MAPLE LOT (RESERVED)
BIRCH LOT
UPPER BEECH (RESERVED)
LOWER BEECH LOT
RESTROOMS
RESTROOMS (ACCESSIBLE TO HANDICAPPED)
TELEPHONES
FIRST AID
FOOD & BEVERAGES
VISITOR CENTER
ATM
TICKETS
SMOKING PERMITTED (OUTSIDE OF ENTRANCE GATES)
RTE 183
NORTH
TO: LENOX
PITTSFIELD
LEE
MASS PIKE
ROUTES 7 & 20


MAHKEENAC LOT
T BARN
HAWTHORNE COTTAGE
(RESERVED AREA)
TO: GREAT BARRINGTON
ROUTE 102
LIONS GATE
TICKET OFFICE
CHAMBER MUSIC HALL
VISITOR CENTER
KOUSSEVITZKY MUSIC SHED
FORMAL GARDENS
FORMAL GARDENS TENT
RTE 183
GRILLE
THEATRE
MAIN GATE
GALLERIA
GIFT SHOP
MUSIC STORE
MAIN BOX OFFICE
FRIENDS OFFICE
ATM
BSO LOT
(RESERVED)
WEST MAIN LOT
EAST MAIN LOT
WEST MAIN ENTRANCE
MAIN ENTRANCE
UPPER WEST LOT
EAST MAIN ENTRANCE
UPPER EAST LOT
REET
Tanglewood
LENOX, MA

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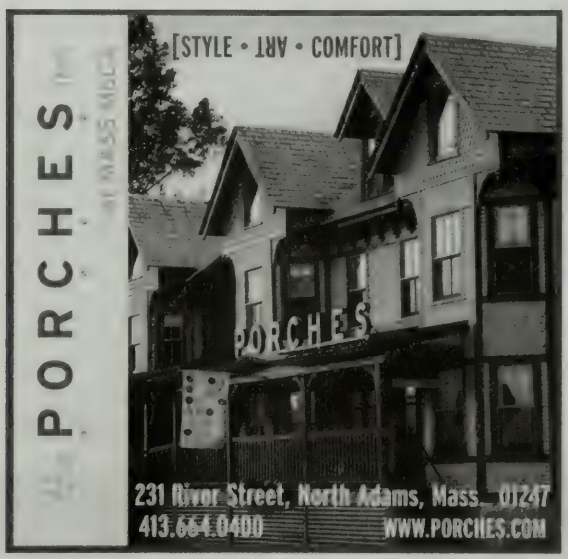
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The Joys of Tanglewood (Berkshire Museum Series)
Carol Kosakoff
Elena Winter
Talks & Walks
Ivan Kates
Mary Ellen Tremblay
Customer Service
Muriel Lazzarini
Tanglewood for Kids
Rita Blieberg
Stephanie Gittleman
Youth Activities
Brian Rabuse
Andrew Garcia

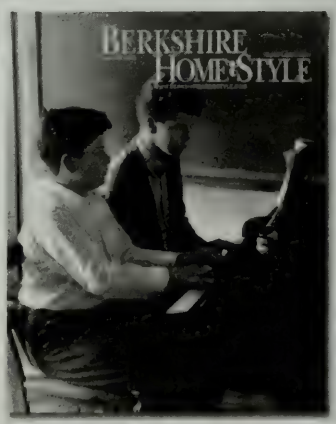
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Cynthia Bilder-Caminiti
Retired Volunteers Club
Judith Cook
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TMC Lunch Program
Howard and Sue Arkans
Transportation Coordinator
Gus Leibowitz
Opening Exercises
Mary Blair
Karen Methven
TOP Picnic
Arline Breskin
Rosalie Beal





James Levine & Van Cliburn at Marlboro

from our
August 2005
Cover

online at
berkshirehomestyle.com

IN CONSIDERATION OF OUR PERFORMING ARTISTS AND PATRONS

PLEASE NOTE: TANGLEWOOD IS PLEASED TO OFFER A SMOKE-FREE ENVIRONMENT. WE ASK THAT YOU REFRAIN FROM SMOKING ANYWHERE ON THE TANGLEWOOD GROUNDS. DESIGNATED SMOKING AREAS ARE MARKED OUTSIDE THE ENTRANCE GATES.

Latecomers will be seated at the first convenient pause in the program.
If you must leave early, kindly do so between works or at intermission.
Please do not bring food or beverages into the Music Shed or Ozawa Hall.

PLEASE NOTE THAT THE USE OF AUDIO OR VIDEO RECORDING EQUIPMENT DURING CONCERTS AND REHEARSALS IS PROHIBITED, AND THAT VIDEO CAMERAS MAY NOT BE CARRIED INTO THE MUSIC SHED OR OZAWA HALL DURING CONCERTS OR REHEARSALS.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

FOR THE SAFETY OF YOUR FELLOW PATRONS, PLEASE NOTE THAT COOKING, OPEN FLAMES, SPORTS ACTIVITIES, BIKES, SCOOTERS, SKATEBOARDS, AND TENTS OR OTHER STRUCTURES ARE PROHIBITED FROM THE TANGLEWOOD GROUNDS, AND THAT BALL PLAYING IS NOT PERMITTED ON THE SHED LAWN AT ANY TIME WHEN THE GROUNDS ARE OPEN FOR A SHED CONCERT.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

THANK YOU FOR YOUR COOPERATION.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200. Tickets can also be ordered online at www.bso.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

THE BSO's WEB SITE at **www.bso.org** provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, parking facilities are located at the Main Gate and at Ozawa Hall. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located throughout the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts. Meals to go may be ordered several days in advance at www.bso.org.

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LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten. LAWN TICKETS FOR ALL BSO AND POPS CONCERTS IN THE SHED MAY BE UPGRADED AT THE BOX OFFICE, subject to availability, for the difference in the price paid for the original lawn ticket and the price of the seat inside the Shed.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates. KIDS' CORNER, where children accompanied by adults may take part in musical and arts and crafts activities supervised by BSO staff, is available during the Saturday-morning Open Rehearsals and beginning at 12 noon before Sunday-afternoon concerts. Further information about Kids' Corner is available at the Visitor Center.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $17 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are available only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

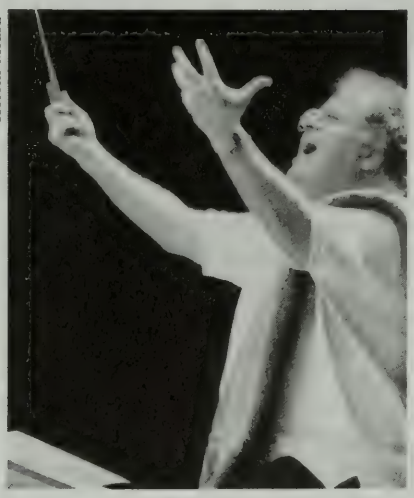
THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon until twenty minutes after the concert on Sunday, with additional hours Friday and Saturday evenings from 5:30 p.m. until twenty minutes after the concerts on these evenings, as well as during concert intermissions. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

JAMES LEVINE


Koichi Miura

James Levine became Music Director of the Boston Symphony Orchestra in the fall of 2004, having been named Music Director Designate in October 2001. He is the orchestra's fourteenth music director since the BSO's founding in 1881 and the first American-born conductor to hold that position. Highlights of Maestro Levine's 2005-06 subscription season included a season-opening all-French program celebrating the BSO's longstanding tradition of performing the French orchestral repertoire; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; BSO 125th-anniversary commissions from Elliott Carter, Jonathan Dawe, and Peter Lieberson; five of eleven programs (divided between 2005-06 and 2006-07) juxtaposing works by Beethoven and Schoenberg; and an appearance as conductor and pianist with the Boston Symphony Chamber Players. Highlights of his 2006-07 BSO programs (three of which again go to Carnegie Hall) include an American-themed Opening Night program featuring Renée Fleming in Barber's *Knoxville: Summer of 1915* and Sir James Galway in Bolcom's *Lyric Concerto* for flute and orchestra; the conclusion of the two-season Beethoven/Schoenberg project, including concert performances of Beethoven's *Fidelio* and Schoenberg's *Moses und Aron*; Bartók's *Bluebeard's Castle* and Berlioz's *La Damnation de Faust*; BSO 125th-anniversary commissions from Gunther Schuller and Charles Wuorinen; and music of Haydn, Mozart, Schumann, Brahms, and Ravel. Last summer at Tanglewood, Mr. Levine led concerts with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra, and worked with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Highlights of his 2006 Tanglewood season include Beethoven's Ninth Symphony, Schoenberg's *Gurrelieder*, concert performances of Mozart's *Don Giovanni* (part of a BSO all-Mozart weekend marking the 250th anniversary of the composer's birth) and Strauss's *Elektra* (the latter with the Tanglewood Music Center Orchestra), and the American stage premiere (also with TMC forces) of Elliott Carter's opera *What Next?* Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-five years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. In 2006-07 Maestro Levine will lead new Met productions of Puccini's *Madama Butterfly* (a special Opening Night performance), Puccini's *Il trittico*, and Gluck's *Orfeo ed Euridice*; revivals of Mozart's *Idomeneo* and *Die Zauberflöte*, Verdi's *Don Carlo*, and Wagner's *Die Meistersinger von Nürnberg*; and three concerts each at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philhar-

monic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

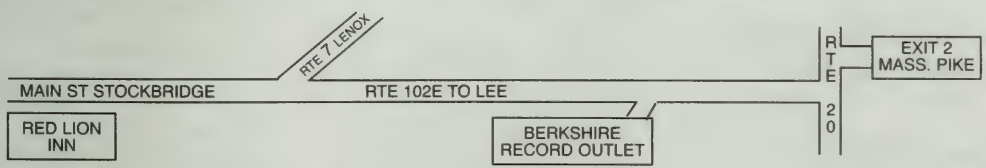
Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.

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BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

TANGLEWOOD 2006

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Sheila Fiekowsky
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jennie Shames‡
Theodore W. and Evelyn Berenson Family chair

*Valeria Vilker Kuchment
Stephanie Morris Marryott and Franklin J. Marryott chair

*Tatiana Dimitriades
Catherine and Paul Buttenwieser chair

*Si-Jing Huang
Mary B. Saltonstall chair, fully funded in perpetuity

*Nicole Monahan
Kristin and Roger Servison chair

*Wendy Putnam
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Xin Ding

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr
*Polina Sedukh
*Glen Cherry
*Jason Horowitz
§Gerald Elias

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter
*Marvin Moon

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

* *Participating in a system of rotated seating*
° *On leave*
‡ *On sabbatical leave*
§ *Substitute player*

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair
§Kevin Owen

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair, endowed in perpetuity in 1984
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity
J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

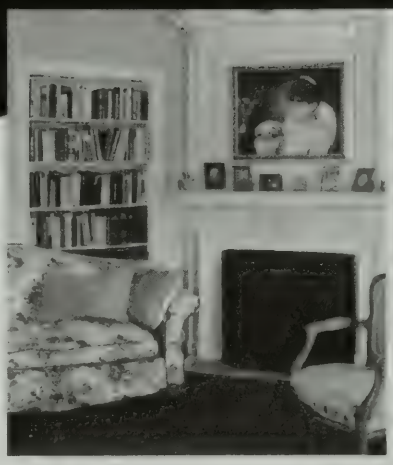
Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

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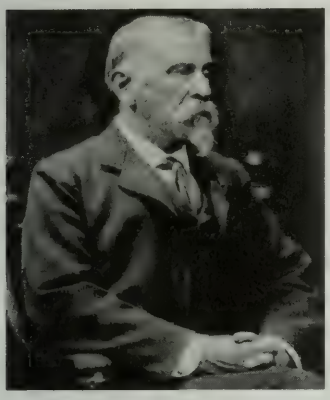
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A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 125th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many

concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

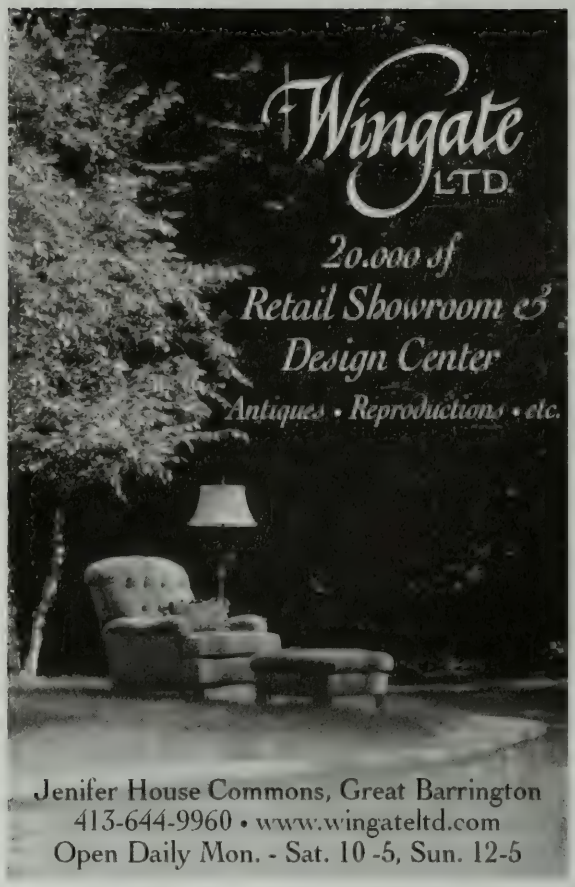
Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. His historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor; in the summer of 2002, at the completion of his tenure, he was named Music Director Laureate. Besides maintaining the orchestra's reputation worldwide, Ozawa reaffirmed the BSO's commitment to new music through the commissioning of many new works (including commissions marking the BSO's centennial in 1981 and the TMC's fiftieth anniversary in 1990), played an active role at the Tanglewood Music Center, and further expanded the BSO's recording activities. In 1995 he and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Named Conductor Emeritus in 2004, Mr. Haitink has led the BSO in Boston, New York, at Tanglewood, and on tour in Europe, and has also recorded with the orchestra.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004. His wide-ranging programs balance great orchestral, operatic, and choral classics with equally significant music of the 20th and 21st centuries, including newly commissioned works from such important American composers as Milton Babbitt, Elliott Carter, John Harbison, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. He also appears as pianist with the Boston Symphony Chamber Players, conducts the Tanglewood Music Center Orchestra, and works with the TMC Fellows in classes devoted to orchestral repertoire, Lieder, and opera.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.



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Alex Ross, *The New Yorker*, 2005

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The American Symphony Orchestra
Conducted by Leon Botstein
Directed by Kasper Bech Holten

Three operettas by Jacques Offenbach

Les deux aveugles • *L'Ile de Tulipatan* • *Ba-ta-clan*
August 3, 4, 5, 6, 9, 10, 11, 12

Conducted by James Bagwell
Directed by Ken Roht

THEATER

Camille

July 6, 7 ,8, 9, 13, 14, 15, 16

Adapted by Neil Bartlett
After *La Dame aux camellias* by Alexandre Dumas *fils*
Directed by Kate Whoriskey

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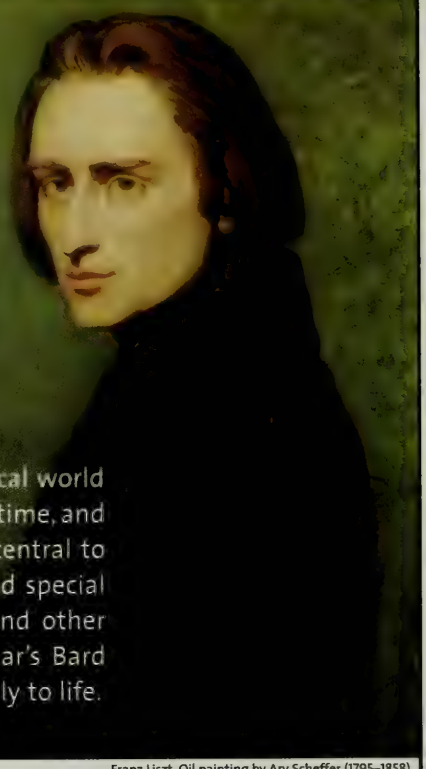
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Franz Liszt. Oil painting by Ary Scheffer (1795–1858).

WEEKEND ONE

AUGUST 11–13, 2006

ART, SPECTACLE, AND THE PUBLIC

FRIDAY, AUGUST 11

PROGRAM ONE
LISZT: MIRROR OF THE 19TH CENTURY
Works by Liszt

SATURDAY, AUGUST 12

PROGRAM TWO
THE YOUNG LISZT: FROM VIENNA TO PARIS
Works by Liszt, Beethoven, Schubert, Hummel, Field, Czerny, Moscheles, Chopin, Wieck, Alkan, Henselt

SPECIAL EVENT
THE PIANO AND THE 19TH CENTURY
Performance with Commentary

PROGRAM THREE
POLITICS, PAINTING, THEATER, AND POETRY
Works by Liszt, Ernst, Raff
American Symphony Orchestra
Leon Botstein, conductor

SUNDAY, AUGUST 13

PROGRAM FOUR
VIRTUOSITY BLOW OUT
Works by Liszt, Meyerbeer, Thalberg, Ernst, Tausig, Popper, Menter

PROGRAM FIVE
VIRTUOSITY TRANSFIGURED: IN THE SHADOW OF PAGANINI
Works by Liszt, Schumann, Brahms, Paganini

PROGRAM SIX
GRAND OPERA BEFORE WAGNER
Excerpts from operas by Auber, Meyerbeer, Bellini, Rossini, Halévy, Donizetti
American Symphony Orchestra
Leon Botstein, conductor

WEEKEND TWO

AUGUST 18–20, 2006

FAITH AND POLITICS

FRIDAY, AUGUST 18

PROGRAM SEVEN
LISZT AND NATIONAL ASPIRATIONS
Works by Liszt, Schumann, Chopin, Smetana, Grieg, Musorgsky, MacDowell, Sgambati

SATURDAY, AUGUST 19

PROGRAM EIGHT
THE "GYPSIES," THE HUNGARIANS, AND THE EXOTIC IN MUSIC
Works by Liszt, Haydn, Schubert, Brahms, Mosonyi, Rózsavölgyi

PROGRAM NINE
BETWEEN TWO SCHOOLS: LISZT AND THE CHAMBER MUSIC TRADITION
Works by Liszt, Raff, Volkmann, Cornelius, Franz, Rubinstein

PROGRAM TEN
CHRIST AND FAUST
Works by Liszt and Berlioz
American Symphony Orchestra
Leon Botstein, conductor

SUNDAY, AUGUST 20

PROGRAM ELEVEN
LATE LISZT: SPIRITUALITY AND EXPERIMENTATION
Works by Liszt, Bruckner, Saint-Saëns, Franck, Busoni, Debussy, Wagner

PROGRAM TWELVE
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Boston Symphony concert of Sunday, August 6, at 2:30 45
Donald Runnicles conducting; Lars Vogt, piano
MUSIC OF MOZART, STRAUSS, AND BEETHOVEN

THIS WEEK'S ANNOTATORS

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

Susan Halpern has been writing program notes for more than a decade, for such venues as Carnegie Hall, the Kimmel Center in Philadelphia, and Miller Theatre at Columbia University, as well as for many orchestras throughout the country.

Steven Ledbetter, program annotator of the Boston Symphony Orchestra from 1979 to 1998, now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three volumes of his program notes.

SATURDAY-MORNING OPEN REHEARSAL SPEAKERS

July 8, 22; August 5, 19 — Marc Mandel, BSO Director of Program Publications
July 15, 29; August 12, 26 — Robert Kirzinger, BSO Publications Associate



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Prelude Concert

Friday, August 4, at 6

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

ELITA KANG, violin
TATIANA DIMITRIADES, violin
REBECCA GITTER, viola
MIHAIL JOJATU, cello
BENJAMIN LEVY, double bass
ROBERT SHEENA, oboe and English horn

LARS VOGT, piano

MICHAEL HAYDN — Divertimento in C for oboe, viola, and double bass, P.98

Allegro molto
Menuetto; Trio
Aria. Adagio
Menuetto; Trio
Andante. Theme and Variations
Presto

MOZART — Adagio, K.580a(Anh. 94), for English horn, viola, cello, and double bass

DVOŘÁK — Quintet in A for piano, two violins, viola, and cello, Opus 81

Allegro, ma non tanto
Dumka: Andante con moto
Scherzo (Furiant): Molto vivace
Finale: Allegro

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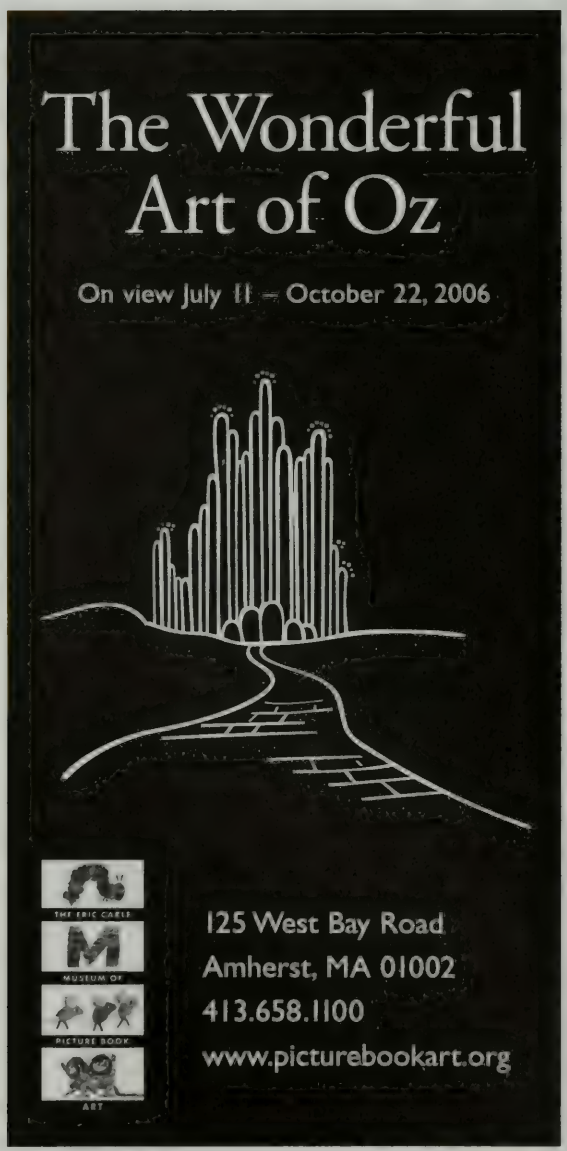
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Notes

The works of **Johann Michael Haydn** (b.1737, Rohrau; d.1806, Salzburg) are less renowned than those of his older brother Joseph, or his friend Wolfgang Amadè Mozart, but in his time his reputation almost equaled that of his brother, an innovator less tied to Rococo traditions. As a boy, Michael followed Joseph to the St. Stephen's Cathedral choir in Vienna; in 1762 he settled in Salzburg, which he rarely left during his lifetime. He became music director to Archbishop Sigismund and educated many distinguished pupils, including Anton Diabelli, Beethoven's composer-publisher friend, and Carl Maria von Weber.

Haydn's most renowned works were sacred compositions, but he also wrote fine instrumental music including many divertimenti, often composed for his musician friends to use in entertaining. Most feature two violins and double bass, and some were initially confused with his brother's and Mozart's. Mozart and he were such good friends that in 1788, when illness prevented Haydn from completing a commissioned set of six duos for violin and viola, Mozart wrote two of them for Haydn to submit as his own. Mozart also once added twenty measures of introduction to a Haydn symphony, so fine a work that it was thought for a century to have been Mozart's.

The present Divertimento, written around 1771, illustrates the composer's imagination and skill with textures and sonority. Its title has no particular significance: the term "diver-



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timento" is one of several then used interchangeably in naming sonata-based compositions. Because the work has six movements, it takes a form that later helped define the divertimento. The first movement, in sonata form, has a rustic quality. The second, a minuet and Trio, opens with a graceful melody and has characteristics similar to the Ländler, a folk dance popular in the eighteenth century. The third movement, with a lovely singing theme, has two sections. The fourth-movement minuet is more vigorous than the first; the Trio, interrupted after the exposition by the minuet played without repeats, then continues with its own extra *da capo*. The Andante contains a simple song-like theme followed by four variations, and the final movement, a whirling Presto, closes the work with a lively jig.

* * * * *

The large output of **Wolfgang Amadè Mozart** (1756-1791) includes a substantial number of works he never completed, the present Adagio being a fragment that is finished in conception but leaves far more unwritten in the way of detail. Mozart's own autograph manuscript shows that he planned a seventy-three-measure Adagio for four unspecified instruments, cast in two parts, each marked to be repeated. But he wrote out only the first part in full; for the second half, he wrote out the entire melodic line in full, but with nothing in the three lower parts except a few notes assigned to the top line of the accompaniment whenever the melody rests for a bar. So we have a piece that is half fully completed and half just sketched. (The missing parts for this performance were completed by BSO English horn player Robert Sheena in consultation with the pianist and Mozart authority Robert Levin.)

Since Mozart never finished writing the piece out in full, he also never identified what instruments were intended to play it. A notation on the manuscript designates the top line for English horn, but this is in the hand of Georg Nikolaus Nissen, the man who married Mozart's widow, and who, as far as we know, had no particular source of information dating from the composer's lifetime. Though a modern analysis by Dutch scholar Marius Flothuis proposes an ensemble with clarinet accompanied by three basset horns, most performances and recordings have nevertheless been for English horn and strings, on the basis of Nissen's note.

The revised view of the instrumentation also causes us to revise our ideas of when Mozart wrote this piece. The editors of the sixth edition of the Köchel catalogue dated it "presumably September 1789 in Vienna," because the musical material seemed to be related in character to that of the little choral masterpiece *Ave verum corpus*, one of the most extraordinary gems of Mozart's late years. If, as now seems certain, the Adagio was designed for clarinet and three basset horns, it was more likely composed between late 1783 and late 1785, a period in which two distinguished basset horn performers—Anton David and Vincent Springer—were in Vienna. Mozart composed several works for one or two clarinets and three basset horns, though most of these survive, if at all, only in fragments of a few measures. But the present fragment, in its completed form, gives us a chance to hear an almost unknown Mozart composition.

* * * * *

Antonín Dvořák (1841-1904) had written a piano quintet in A major (which he called Opus 5) in the late summer of 1872; it was performed that November in Prague, but the composer himself was dissatisfied with it and destroyed his copy of the score. Fifteen years later he had second thoughts and asked the impresario of that 1872 concert to send him his copy of the quintet, which still survived, in order that he might attempt a revision. He did make drastic changes, but the improvement was not, to his mind, great enough to induce him to offer the work to a publisher. Instead he decided to start over from scratch rather than waste further time on his juvenilia; a few months later he began his second piano quintet, in A major, an incomparably greater work. It was composed during one of the happiest periods of his life, when he was living at his

country home in Vysoká and writing in his best nationalistic vein. The composition took six weeks in all, from August 18 to October 3, 1887.

The most obvious nationalistic Czech element in the score is the second movement, labeled "*dumka*," a term that Dvořák is responsible for introducing into musical terminology, although he could not define it precisely (or perhaps did not care to try). He used it a few years later as an overall title for the *Dumky* Trio, Opus 90; while that piece was still in manuscript, Dvořák played it through in New York with two of his colleagues from the National Conservatory of Music. The cellist on that occasion was Victor Herbert, who recalled later: "We liked the composition immensely and I asked him what 'Dumbka' [sic] meant in Bohemia—He thought for a while—shook his head and said to our surprise: '*It means nothing*—what *does* it mean?'" Grove's Dictionary defines *dumka* (plural *dumky*) as a Ukrainian word meaning "lament," usually used in music for a slow expressive movement containing a number of short contrasting sections (not all of them lugubrious).

Actually the variety of moods in the quintet ranges as widely as anything in Dvořák's output. Although the quintet as a whole is in the major mode, the first theme turns almost immediately from A major to A minor, and the second theme (first stated by viola) is a pensive tune in C-sharp minor. The closing measures are assertive, but they do not entirely outweigh the generally grave character of much of the movement. We are thus prepared for the melancholy of the *dumka*, in F-sharp minor, that follows. A slow figure on the piano, decorated by tremolos to suggest folk improvisation, precedes and follows the main theme heard in the viola. This alternates with a contrasting lighter section in the major mode and later with a *vivace* contrast, but the main lamenting theme keeps recurring throughout.

The scherzo is called a *furiant* by Dvořák, but it lacks the characteristic rhythmic



shift (two bars of 3/4 fusing to form one of 3/2) of the genuine *furiant*—rather it is a waltz tinged with Bohemian accents. The middle section is haunted by a ghostly recollection of the main tune. The finale is more outgoing, with echoes of folk dance throughout and a vigorous, satisfactory conclusion.

—Notes by Susan Halpern (M. Haydn) and
Steven Ledbetter (Mozart, Dvořák)

ARTISTS

Violinist **Elita Kang** joined the Boston Symphony Orchestra at the start of the 1997-98 season and was appointed an assistant concertmaster of the orchestra in February 2001. Ms. Kang received her bachelor of music degree from the Curtis Institute in 1997; while at Curtis she served as principal second violin and then as concertmaster of the school's symphony orchestra, and was also a substitute player with the Philadelphia Orchestra. Prior to her work at Curtis she studied at the Juilliard School's Pre-College Division, where she served for two years as orchestra concertmaster. Her chamber music experience has included performances at the Curtis Institute and at the Taos School of Music. Ms. Kang twice won the Juilliard Concerto Competition and in 1992 won the Grand Prize in the ASTA Competition's pre-professional division. Her teachers included Arnold Steinhardt, Yumi Ninomiya-Scott, Pamela Frank, Felix Galimir, Norman Carol, and Louise Behrend. Elita Kang occupies the Edward and Bertha C. Rose Assistant Concertmaster Chair in the BSO's first violin section.

Born and raised in New York, **Tatiana Dimitriades** attended the Pre-College Division of the Juilliard School. She earned her bachelor's and master's degrees in music, as well as an Artist Diploma, from the Indiana University School of Music, where she was awarded the Performer's Certificate in recognition of outstanding musical performance. Ms. Dimitriades joined the Boston Symphony at the start of the 1987-88 season. A recipient of the Lili Boulanger Memo-



rial Award, she has also won the Guido Chigi Saracini Prize presented by the Accademia Musicale Chigiana of Siena, Italy, on the occasion of the Paganini Centenary, and the Mischa Pelz Prize of the National Young Musicians Foundation Debut Competition in Los Angeles. Ms. Dimitriades teaches at the Boston Conservatory of Music. An active chamber musician, she is a member of the Boston Artists Ensemble, the Boston Conservatory Chamber Ensemble, and the Walden Chamber Players. She was concertmaster of the Newton Symphony Orchestra, with which she appeared often as a concerto soloist, and is currently concertmaster of the New Philharmonia Orchestra. She also continues to perform frequently in recital and chamber music throughout New England. Other solo performances have included a Carnegie Recital Hall appearance sponsored by the Associated Music Teachers of New York, and an appearance as soloist in the Mendelssohn Violin Concerto at the Grand Teton Music Festival.

Born in Canada, **Rebecca Gitter** began studying Suzuki violin at seven and viola at thirteen. In May 2001 she received her bachelor of music degree from the Cleveland Institute of Music, where she was a student of Robert Vernon, having previously studied in Toronto, Ontario. While at CIM she was the recipient of the Institute's Annual Viola Prize and the Robert Vernon Prize in Viola, and twice received honorable mention in the school's concerto competition, resulting in solo performances. Among other honors, she was the 2000 recipient of Toronto's Ben Steinberg Jewish Musical Legacy Award and, prior to her BSO appointment, was offered a position in the Detroit Symphony Orchestra. She was a summer participant in the Taos School of Music, the Marlboro Festival, Ravinia's Steans Institute for Young Artists, and the National Academy and National Youth Orchestras of Canada. Ms. Gitter joined the viola section of the Boston Symphony Orchestra in August 2001.

Romanian-born cellist **Mihail Jojatu** joined the Boston Symphony Orchestra in 2001 and became fourth chair of the orchestra's cello section at the start of the 2003-04 season, occupying the Sandra and David Bakalar Chair. Mr. Jojatu studied at the Bucharest Academy of Music before coming to the United States in 1996. He then attended the Boston Conservatory of Music, where he studied with former BSO cellist Ronald Feldman, and worked privately with Bernard Greenhouse of the Beaux Arts Trio. Through Boston University, he also studied with BSO principal cellist Jules Eskin. Mr. Jojatu has collaborated with such prestigious artists as Gil Shaham, Sarah Chang, Peter Serkin, Glenn Dicterow, members of the Juilliard and Muir string quartets, and Seiji Ozawa, who asked him to substitute for Mstislav Rostropovich in rehearsing the Dvořák Cello Concerto with the Tanglewood Music Center Orchestra. A winner of the concerto competition at Boston University School for the Arts (subsequently appearing as soloist with Keith Lockhart and the Boston Pops Orchestra), he also

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won first prize in the Aria Concerto Competition at the Boston Conservatory and was awarded the Carl Zeise Memorial Prize in his second year as a Tanglewood Music Center Fellow. He has performed as guest soloist with the Radio Symphony Orchestra of Bucharest and has won numerous awards in Romania for solo and chamber music performance. Recent performances have included Shostakovich's Cello Concerto No. 1 with the Berkshire Symphony and Longwood Symphony, and the Dvořák concerto with the Radio Symphony Orchestra of Bucharest under Sergiu Comissiona and the Indian Hill Symphony Orchestra under Bruce Hangen. Mihail Jojatu is also a member of the Triptych String Trio, which recently released its first compact disc.

Double bass player **Benjamin Levy** was born in Cooperstown, New York, in 1980 and grew up in Pennsylvania and Colorado. While in high school he studied with David Potter, and spent two summers studying with Stuart Sankey at the Aspen Music Festival. Mr. Levy has appeared in performance with soprano Dawn Upshaw, the Borromeo String Quartet, and the Hawthorne String Quartet. In 2002, while a Fellow at the Tanglewood Music Center, he was the recipient of the Maurice Schwartz Prize and was reviewed in the *New York Times* for his performance of Jacob Druckman's *Valentine* for solo double bass. A graduate of the New England Conservatory of Music, and now on the faculty of the Boston Conservatory of Music, he joined the BSO's bass section in 2003 at Tanglewood. His teachers have also included Todd Seeber, Timothy Pitts, and Paul Ellison. Benjamin Levy was the recipient of the 2002 New England Conservatory George Whitefield Chadwick Medal.

Robert Sheena joined the Boston Symphony Orchestra as its English horn player in May 1994, at the start of that year's Boston Pops season. He received his bachelor of music degree from the University of California at Berkeley and his master of music degree from Northwestern University School of Music. During the 1986-87 season he performed frequently with the Chicago Symphony as an extra player. Before joining the BSO he was English horn player and assistant principal oboe of the Hong Kong Philharmonic (1987-1991) and of the San Antonio Symphony (1991-1994). With the BSO he has been featured as English horn soloist in André Previn's *Reflections* and Sibelius's *The Swan of Tuonela*. As part of an ongoing effort to expand the repertoire for his instrument, he gave the world premiere of Gabriel Gould's *Watercolors* for English horn and chamber orchestra, which was commissioned for him by the Albany Symphony and was recorded with that ensemble in November 1998. Mr. Sheena was a Tanglewood Music Center Fellow in 1984. His principal teachers included English horn player Grover Schiltz, Chicago Symphony principal oboe Ray Still, and San Francisco Ballet Orchestra principal oboe William Banovetz.

For a biography of **Lars Vogt**, see page 55.

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30 p.m. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55 p.m.), as a courtesy to those patrons who are still seeking seats.



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THE CAROLINE AND JAMES TAYLOR CONCERT
IN MEMORY OF HIS FATHER, ISAAC MONTROSE TAYLOR

DONALD RUNNICLES conducting

JANÁČEK — *Idyll*, for string orchestra

I. Andante
II. Allegro—Moderato—Allegro
V. Adagio—Presto—Adagio
VI. Scherzo; Trio

HAYDN — Cello Concerto No. 1 in C

Moderato
Adagio
Allegro molto

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ELGAR — Variations on an Original Theme, Opus 36, *Enigma*

Theme (Andante)
1. C.A.E. (L'istesso tempo)
2. H.D.S.-P. (Allegro)
3. R.B.T. (Allegretto)
4. W.M.B. (Allegro di molto)
5. R.P.A. (Moderato)
6. Ysobel (Andantino)
7. Troyte (Presto)
8. W.N. (Allegretto)
9. Nimrod (Adagio)
10. Intermezzo (Dorabella) (Allegretto)
11. G.R.S. (Allegro di molto)
12. B.G.N. (Andante)
13. ***Romanza (Moderato)
14. Finale. E.D.U. (Allegro)

NOTES ON THE PROGRAM

Leoš Janáček (1854-1928)
Idyll, for string orchestra

First performance: December 15, 1878, Brno, Bohemia, Janáček cond. *This is the first performance by the Boston Symphony Orchestra of Janáček's "Idyll," and the first performance of "Idyll" at Tanglewood.*

Leoš Janáček, a Czech composer of great originality and independence, is known today for his late music, which made him an important 20th-century figure. He was one of thirteen children of a village schoolmaster who recognized his talent early. To alleviate the conditions of an overcrowded home, he was sent off to Brno at the age of ten to become a chorister at the Augustinian "Queen's" Monastery. Janáček studied on a state scholarship at the Czech Teachers Institute and at the Prague Organ School. Later he went to study in Leipzig and Vienna, but he lived most of his life in Brno, where he founded and directed a school of organ playing that developed into the Brno Conservatory of Music. In 1876, at twenty-two, he was appointed conductor of a choral society there, and soon he began to add purely orchestral works to the programs of its concerts. Within a year he was playing music of Dvořák, who was quickly establishing a reputation throughout Europe as the finest Czech composer. Despite the difference in their ages, the two became friends and went on a walking tour of Bohemia in 1877. Over time, Janáček found much to emulate in Dvořák's life and work.



During his adult life, Janáček devoted an important part of his work to two causes: the advancement of the native Slavic cultures in the regions that became Czechoslovakia, and their preservation from the powerful German-speaking societies around them. His other predominant concern was for the condition of women, which provided the subject of a quartet and of several of his operas and other works. When he was still in his twenties, he wrote a string quartet that was lost for many years but was finally rediscovered long after his death. Most of his most important works, however, were composed later in life, many in the last ten years before his death, a time when he wrote the operas *Kátya Kabanová* and *From the House of the Dead*, two string quartets, and his most often performed work, the *Sinfonietta* for orchestra.

Dvořák's String Serenade of 1875 inspired Janáček's Suite for Strings of 1877 as well as *Idyll*, his second surviving large-scale work, which he wrote during the four weeks from July 31 to August 29, 1878, when he was only twenty-four years old. Janáček had

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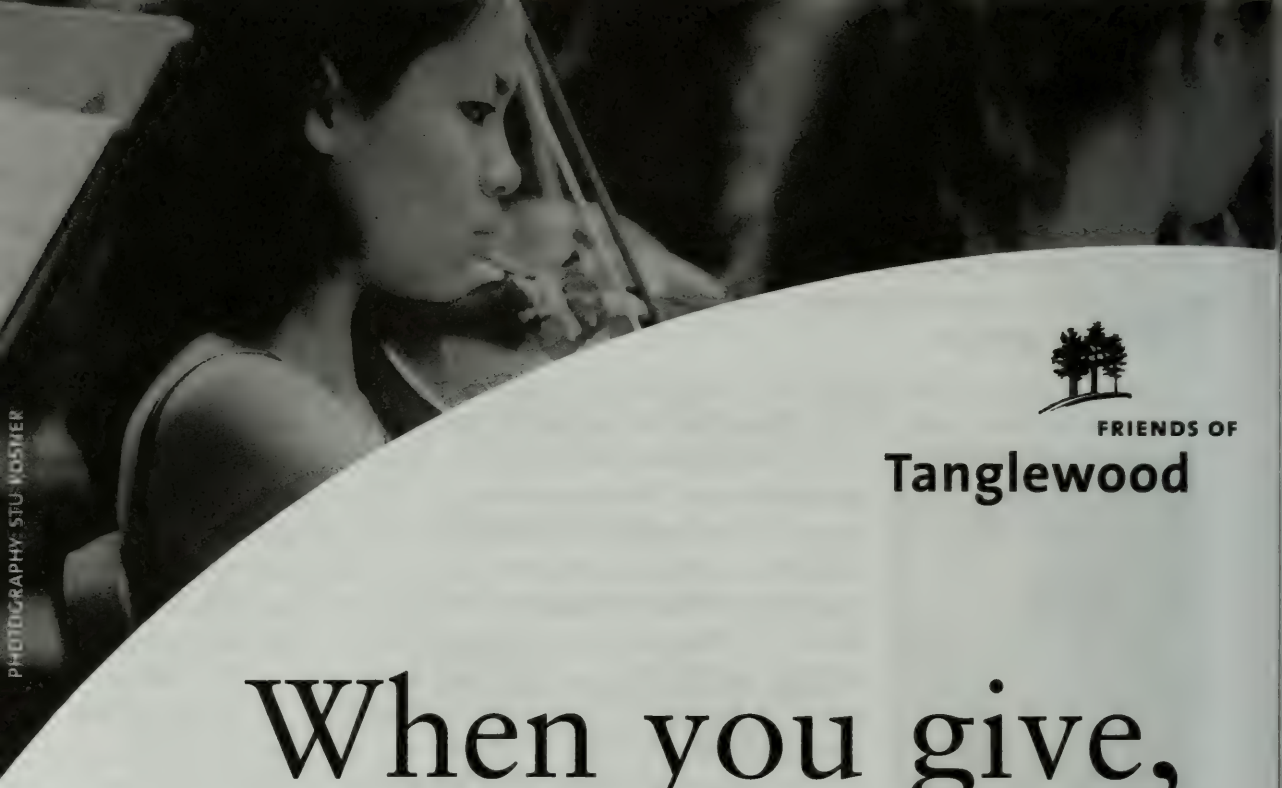
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not yet undertaken the intensive and serious study of Moravian folk speech, song, and dance that was to have so powerful an influence on his later works, yet he already had the impulse to incorporate them rather than to follow the Austrian and German models that were traditionally available to him. At this point, what he knew about Czech folk idioms and how to use them in composing was derived almost entirely from the music of Dvořák, and although Dvořák was his most frequent model in this work, other stylistic elements he uses in his *Idyll* are highly varied, some hearkening back to the music of Handel.

The composer evidently dismissed his *Idyll* in later life, and it certainly cannot be judged in the context of his later work. *Idyll* must be understood as a distinctly early work, although it does foreshadow many characteristics of Janáček's later compositions. Specifically, the composer already builds his themes from a melding of short phrases or cells, a technique that would become very important to him as his music matured, yet overall the work still reflects an inexperienced hand and has a somewhat provincial air.

Idyll has seven movements, of which the first, second, fifth, and sixth will be played to open this concert. The first three are in simple three-part song forms, and the four that follow make a natural classical symphonic sequence. The first movement is a lyrical Andante somewhat nostalgic in character, the second an Allegro with a contrasting dance-like central Moderato that has something of the character of a gavotte. The third movement moves from Moderato to Con moto and back; its theme begins in the violas with a feeling of yearning. In its stately main section, the quintuple meter Janáček uses is one of his earliest departures from rhythmic convention. The five-beat measures break down into three-plus-two beats in a way that makes it sound like a stumbling waltz or like a Mendelssohnian barcarolle that has encountered some rough water.

The fourth movement, which strongly resembles Dvořák's Serenade for Strings, is a rather craggy Allegro in a sonata-like form. Janáček follows this with a strongly contrasting slow, tender, nostalgic Adagio with a Presto central section, in the manner of a *dumka*, the Ukrainian folk dance that Dvořák made popular. The sixth movement, a rapid but unpretentious scherzo, has a main theme originally developed for a miniature piece for four violins with melodies in imitation and counterpoint. *Idyll* closes with a rondo-finale, Moderato, which has a march-like character with a hint of Handel in the opening, strong counterpoint, and heavy passages in the lower strings.

Janáček conducted the first performance of *Idyll* on December 15, 1878, at a concert in Brno that Dvořák attended.

—Susan Halpern

Franz Joseph Haydn (1732-1809)
Cello Concerto No. 1 in C

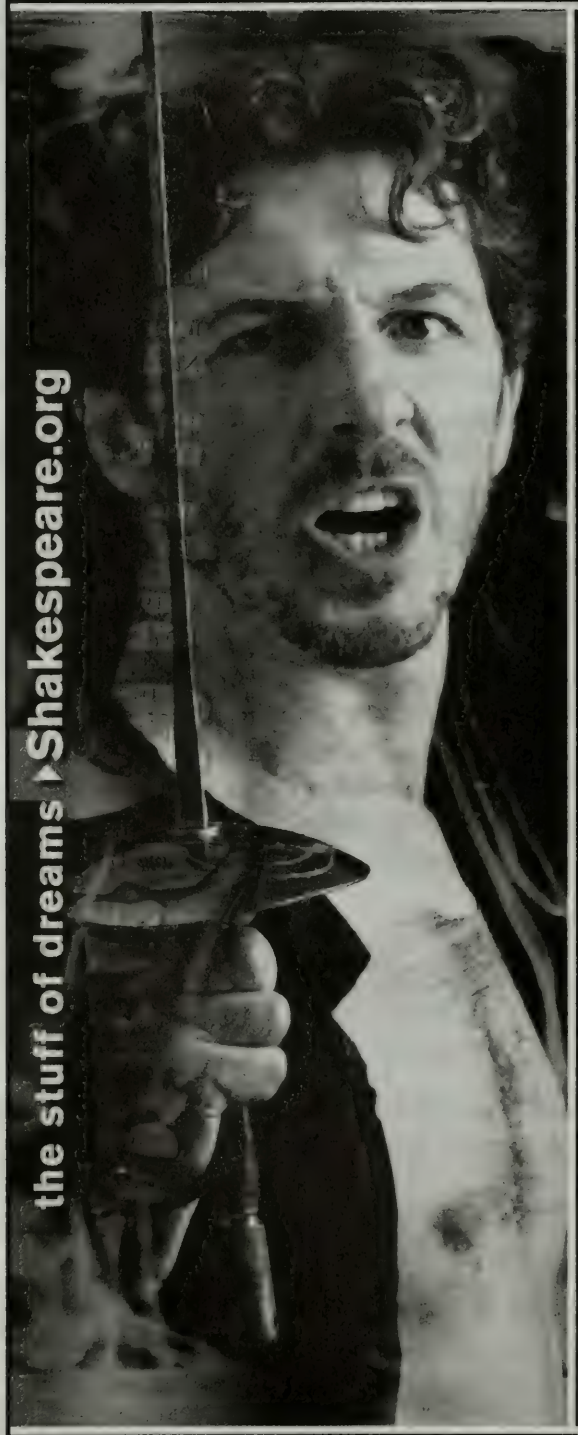
First performance: Unknown, but the work was probably composed about 1765, and most likely for Joseph Weigl, principal cellist at Eszterháza, where Haydn was employed. *First BSO (and first Tanglewood) performance*: July 9, 1965, Erich Leinsdorf cond., Jules Eskin, cello. *Most recent Tanglewood performance*: July 7, 2000, Seiji Ozawa cond., Yo-Yo Ma, cello.

Haydn wrote relatively few concertos compared to most composers of his day, and most of those few have survived only by accident, often in a single copy. One dramatic example of this is the C major cello concerto, which was completely lost and known only through a two-measure entry of its principal theme in Haydn's personal thematic catalogue of his works until an old copy turned up in Prague in 1961, one of the most significant and exciting rediscoveries of Haydn research in the twentieth century. For

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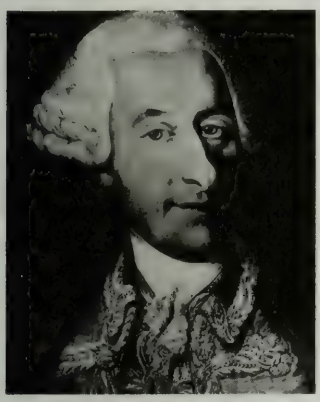
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here was a prime example of Haydn in his early maturity, a work almost certainly written for and played by the principal cellist in the Esterházy establishment, Joseph Weigl.

The concerto was the most popular and successful instrumental form of the Baroque, coming out of Italy, where it had been stamped with the signature of Vivaldi; its very



success meant that composers tended to use the traditional techniques even as a new approach to harmonic organization, texture, and thematic structure was having a powerful effect on the nascent symphony and string quartet. The concerto thus became somewhat old-fashioned and retained far longer than the symphony the beat-marking rhythms of the Baroque and the concatenation of small rhythmic motives to build up a theme rather than classically balanced phrases. Formally, too, the concerto still built upon the Baroque ritornello form, which stated the principal material as blocks in a series of different keys linked by virtuosic passages for the soloist, although the ritornello arrangement gradually achieved détente with the sonata-form layout that became standard in the symphony.

Haydn's C major concerto is a splendid example of this transitional period; we can almost hear Haydn breaking the ties with the Baroque and becoming more "classical" as the work progresses, since the first movement has a great deal more of the small rhythmic cells and the standard syncopation that became such a cliché in the late concerto, although it also makes a bow to sonata form. But the last movement comes from the world of the contemporary symphonies, with scarcely a glance backward. In between comes a serenade-like Adagio that focuses attention on the graceful lyricism almost throughout.

—Steven Ledbetter

Osvaldo Golijov (b.1960)
Azul for cello and orchestra (2006)
(world premiere; BSO 125th Anniversary Commission)

This is the first performance of "Azul." The "continuo" players (see page 17) in this performance are Jamey Haddad, percussion, and Michael Ward-Bergeman, accordion.

Osvaldo Golijov is an Argentine-born American composer of Eastern European Jewish heritage with a penchant for the very diverse musics of Latin America and



Sara Evens

European Gypsies, among many other cultures. He has worked not only with the Tanglewood Music Center (for his TMC-commissioned opera *Ainadamar*), musicians of the Boston Symphony Orchestra, and such other ensembles as the Kronos and St. Lawrence string quartets, but also with the Gypsy band Taraf de Haïdouks and the cross-boundaries Argentine composer-guitarist Gustavo Santaolalla. The music is itself wide-ranging: the large-scale *La Pasion Según San Marcos* for soloists, chorus, and orchestra draws on the expected Baroque models along with several different musical traditions from throughout Latin America. His nonet *Last Round* is more specifically tango-related; the opera *Ainadamar*, based on biographical details of the poet Federico García Lorca, has a soul of Spanish flamenco and Gypsy *cante jondo*. The big chamber work for clarinet and string quartet (or, as of 2005, string orchestra) *The Dreams and Prayers of Isaac the Blind* is klezmer-inflected and the song cycle *Ayre* (writ-

ten for Dawn Upshaw) a potpourri of styles distilled from a number of different folk music traditions. Far from being fixated on tradition, Golijov has also tapped into modern technologies to bring new sound-sources into his music and extend its range, particularly in *Ainadamar* and *Ayre*. (In this he shares an approach with one of his teachers, the modern master George Crumb.)

In his new *Azul* for cello and orchestra, Golijov collaborates not only with the Boston Symphony Orchestra, which commissioned the work in celebration of its 125th anniversary, but also with another BSO familiar, cellist Yo-Yo Ma, a frequent soloist with the orchestra at Symphony Hall and here at Tanglewood, where he has also often performed in a variety of other capacities, including Ozawa Hall recitals, as collaborator/accompanist with the Mark Morris Dance Group, and with the Silk Road Project. Like Golijov, Ma is intellectually and culturally curious about all things musical. He has played and twice recorded the Bach cello suites, and plays the entire standard (and much non-standard) repertoire for cello and orchestra. With the Silk Road Project he has played cello and various folk instruments with musicians from the Chinese, Mongol, Persian, and other traditions. He has played a hybrid bluegrass-classical style with some of the best-known bluegrass players, Brazilian music with Brazilian masters, and has worked with John Williams and Tan Dun on Oscar-winning film scores. Like Golijov, he is interested in new methods of musical expression, for example in his work with composer-inventor Tod Machover in developing the interactive computer-driven "hypercello."

Without a doubt, Golijov and Ma have much in common in their musical philosophies. They are also both based near Boston and have worked extensively with the Boston Symphony Orchestra, making the commission and the collaboration seem an organic inevitability. The fact that the piece is being premiered at Tanglewood, where Golijov was a Composition Fellow in the early 1990s when the seeds of his first success as a composer were planted, where later *Ainadamar* was premiered, and which holds many



memories for him, has added further meaning to the event. Even Golijov's choice of title resonates: he describes "*azul*" (which is simply Spanish for "blue") as being "the color of night," like the night one sees beyond the lights of Tanglewood over the Stockbridge bowl. Azul is also the color of the ocean and many other things, along with being a Spanish word of particular simple and sonorous beauty.

In conceiving the piece *Azul*, Golijov knew immediately that he didn't want to write a virtuoso solo showcase for Yo-Yo Ma, who has many such pieces already in his repertoire. Rather he chose to eschew bombast for contemplation, and wrote a work that is *not* a concerto, somewhat in the sphere, Golijov says, of Berlioz's non-concerto for viola *Harold in Italy*, although here there is no literary impulse behind the music. Among the various ways the composer has thought about *Azul* is as a 21st-century Baroque adagio, such as those by Handel or Bach. In fact it is the French Baroque composer Couperin who, as in others of Golijov's pieces, stands as a model. *Azul* began as a reconsideration of his earlier *Tenebrae* for soprano and string quartet, which itself is based partly on the melismatic settings of Hebrew letter names in Couperin's *Leçons de Tenebrae*. Golijov wanted to "evoke the majesty of certain Baroque adagios," and recapture for the present that ability of the late Baroque composers to suspend time without stopping motion in their music, and to achieve somehow for himself the special light-filled airiness that one hears in Couperin.

The piece, then, takes as a starting point the basic structural idea of Golijov's *Tenebrae*, which is a series of melismas (long, sometimes florid melodic lines sung on one syllable of a text; the idea can be extended metaphorically to instrumental music) alternating with interludes. This foundation is audible in the first part of *Azul*. Overall the piece is cast in one long movement, heard as two large parts, which are made up of smaller episodes. The weight of the whole is on the second part, some two-thirds of the total duration of the piece, which is set off by a slow, substantial passage ("Silencio") for the soloist with very light orchestral accompaniment. From time to time the Baroque form of the chaconne is called up, with "looped" harmonic patterns holding sway before the music's journey continues on a new path.

The composer describes the orchestra as being an "antenna" for the soloist, a collective body taking in and processing various musical energies and creating auras, halos, around the cello's music. The ensemble is arranged onstage in a very specific way, with each group of instruments having its discrete function. The soloist sits to the left of the conductor, who is in the usual downstage center position. Mirroring the soloist at conductor right is an accordionist, its sound so unexpected within the orchestra, and a percussionist is at the center directly in front of the conductor—these are Golijov's "21st-century continuo," another echo of the Baroque tradition. The strings are positioned in concentric symmetrical arcs behind these performers: closest to the conductor on either side are the innermost arcs, each of four violas; behind the violas are the second violins, six per side; behind the seconds are the first violins, again six per side, and in the last arc are the cellos, four per side, connected in the middle rear of the string body by the six basses. The reason for this positioning of the strings has to do in part with the high strings' role—"the violins, rather than singing, explore overtones of the bass line" with gossamer filigrees.

The rest of the ensemble is in smaller groups. The first horn is placed at the front of the stage far to the conductor's right. Mirroring this lone horn is a group of woodwinds on the other downstage side: three flutes, English horn, and basset horn. Behind the cellos, to the audience's left, is a brass group: the three remaining horns, three trumpets, and three trombones, conceived as providing musical "interference" to the main proceedings, the part of the antenna receptive to a cosmic radio signal. The corresponding


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group on the other upstage side is made up of "ringing" instruments meant to stabilize the harmonic world of the soloist: harp, celesta, and pitched percussion.

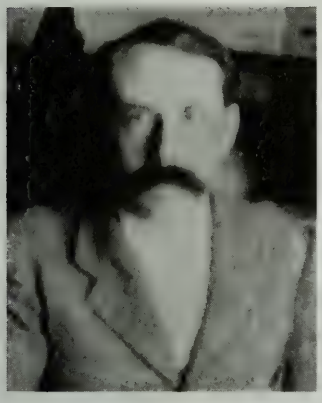
In creating this unique sound-world Golijov's aim for *Azul* is to establish an environment sympathetic to communal silence, where the music onstage ebbs and flows through "emergences and submersions" that suggest different levels of focus on the part of the listener. The notion of an orchestra receptive of musical energy is an idea that expands to take in the audience, and expands yet further to take in the space beyond the audience, in a gathering of quiet energy refocused on a soloist playing a cello and a group of musicians on a stage.

—Robert Kirzinger

Edward Elgar (1857-1934)
Variations on an Original Theme, Opus 36, *Enigma*

First performance: June 19, 1899, London, Hans Richter cond. *First BSO performances*: December 1903, Wilhelm Gericke cond. *First Tanglewood performance*: July 24, 1954, Jean Morel cond. *Most recent Tanglewood performance*: July 25, 2004, Mark Elder cond.

Edward Elgar was in almost every respect an outsider: largely self-taught in a day when strict academic training was considered essential; Roman Catholic in a country officially



Protestant; a musician of deep feeling and commitment in a culture that viewed music as an insignificant entertainment; and the son of a shopkeeper in a class-ridden society that could never get over looking down its nose at people "in trade." And yet, ironically, it is just those facts, the very things that made him feel ever the outsider, that also allowed him to develop his musical talents as a composer of marked originality.

Elgar spent his youth in Worcester, a sleepy cathedral town in western England, living over the family music shop and spending much time absorbing the musical scores in stock. Except for violin lessons he had no formal training, but showed promise of an original talent. At sixteen he left business forever and supported himself as a freelance musician in Worcester, filling various positions as violinist, conductor, and even bassoonist in a wind quintet, as well as teacher of violin. Five years spent as conductor of an "orchestra" made up of staff members of the county mental asylum in nearby Powick was invaluable. He composed original music and rescored the classics for whatever instruments were available each week, gaining in this way a thorough practical knowledge of the instruments. In 1889 he married Caroline Alice Roberts, a woman convinced of his genius. She was eight years his senior and far his social superior (at a time when such things were considered very important), but she had the backbone to withstand the relatives who objected to the match. She encouraged Elgar to compose the great works that she knew he had in him. During the thirty years of their marriage, Elgar became England's first composer of international stature in two centuries—and after her death, which occurred fourteen years before his own, he was never able to complete another large work.

Until he was forty Elgar remained a purely local celebrity. Shortly after the premiere of his cantata *Caractacus* at the Leeds Festival in October 1898, Elgar sat musing at the piano, idly playing a pensive melody that had occurred to him. When his wife asked what it was, he said, "Nothing, but something might be made of it." He named several of their friends. "Powell would have done this, or Nevinson would have looked at it like this." Alice commented, "Surely you are doing something that has never been done be-

fore?" Thus encouraged, Elgar sketched out an entire set of variations on his original theme. On October 24 he wrote to his friend August Jaeger at Novello's music publishers to announce that he had sketched a set of orchestral variations. "I've labelled 'em with the nicknames of my particular friends—you are Nimrod. That is to say I've written the variations each one to represent the mood of the 'party' writing the var[iation] him (or her)self and have written what I think they wd. have written—if they were asses enough to compose." After completing the orchestration, Elgar sent the score off to Hans Richter, and waited a nervous month before learning that he would program the work. At the premiere, on June 19, 1899, a few critics were miffed at not being let in on the identity of the friends whose initials appeared at the head of each movement. But the work itself achieved a sensational success.

The friends have long since been identified, so that mystery is solved. But another mystery about the *Enigma* Variations will probably be argued over forever. It has to do with the title and a statement Elgar made in the program note at the work's premiere. The manuscript of the score simply bears the title "Variations for orchestra composed by Edward Elgar, Op. 36." Over the theme, though, someone has written in pencil the word "Enigma." The handwriting appears not to be Elgar's. Still, he did not object to the word, and in fact his program note implied the presence of a mystery, a "dark saying" that "must be left unguessed." He added, "through and over the whole set another larger theme 'goes' but is not played." The mysteries of the "dark saying" and the "larger theme" have exercised the ingenuity of many people since 1899. Every few years a new "solution" is proposed, and the arguments start all over again. One relatively recent, convincing argument cites the slow movement of Mozart's *Prague* Symphony as the basis for Elgar's theme. But in the end, it is music itself that determines how frequently we wish to hear the *Enigma* Variations.



Elgar himself revealed the identity of the "Variations" in a set of notes written in 1913, later published with photographs of each of the individuals. Elgar's remarks will be quoted in the discussion below.

The theme is remarkable in itself. It goes by stops and starts, broken up into little fragments which, at the outset, hardly seem "thematic." It has been pointed out that the first four notes provide a perfect setting, in rhythm and pitch, of the name "Edward Elgar," who thus writes his signature, so to speak, on the whole work. The theme begins in G minor, has four rising bars in the major, then is restated in the minor with an expressive new counterpoint. It leads directly into:

I. (*C.A.E.*) Caroline Alice Elgar, the composer's wife. "The variation is really a prolongation of the theme with what I wished to be romantic and delicate additions; those who know C.A.E. will understand this reference to one whose life was a romantic and delicate inspiration." Oboe and bassoon have a little triplet figure in the opening measures that had a private resonance for the composer and his wife: it was the signal he used to whistle when he came home (it reappears in the last variation).

II. (*H.D.S.-P.*) Hew David Steuart-Powell played piano in a trio with Elgar (violin) and Basil Nevinson (Variation XII). "His characteristic diatonic run over the keys before beginning to play is here humorously travestied in the semiquaver passages; these should suggest a Toccata, but chromatic beyond H.D.S.-P.'s liking."

III. (*R.B.T.*) Richard Baxter Townshend was an author of a series of Tenderfoot books (*A Tenderfoot in Colorado* and *A Tenderfoot in New Mexico*), as well as a classical scholar and a lovable eccentric. Elgar says that the variation refers to his performance as an old man in some amateur theatricals in which his voice occasionally cracked to "soprano" timbre.

IV. (*W.M.B.*) William Meath Baker, a country squire with a blustery way about



him. He tended to give "orders of the day" to his guests, especially with regard to arrangements for carriages. Elgar depicts his forcible delivery. The middle section of this very fast movement contains "some suggestions of the teasing attitude of the guests."

V. (*R.P.A.*) Richard Penrose Arnold, a son of Matthew Arnold, a self-taught pianist. "His serious conversation was continually broken up by whimsical and witty remarks. The theme is given by the basses with solemnity and in the ensuing major portion there is much lighthearted badinage among the wind instruments."

VI. (*Ysobel*) Isabel Fitton was an amateur viola player, whom Elgar draws into the music by writing a leading part for her instrument built on a familiar exercise for crossing the strings, "a difficulty for beginners; on this is built a pensive, and for a moment, romantic movement."

VII. (*Troyte*) One of Elgar's closest friends, Arthur Troyte Griffith, an architect in Malvern. Elgar said that the variation represented "some maladroit essays to play the pianoforte; later the strong rhythm suggests the attempts of the instructor (E.E.) to make something like order out of chaos, and the final despairing 'slam' records that the effort proved to be in vain."

VIII. (*W.N.*) Winifred Norbury is the bearer of the initials, but Elgar commented that the variation was "really suggested by an eighteenth-century house. The gracious personalities of the ladies are sedately shown." But because W.N. was more involved with music as a competent pianist, Elgar has also suggested her characteristic laugh.

IX. (*Nimrod*) August Jaeger ("*Jaeger*" is German for "hunter," and Nimrod is the "mighty hunter" of the Old Testament) worked for Elgar's publisher, Novello, and often provided enthusiasm and moral support for the composer, who rarely in those years found encouragement from anyone but Alice. The variation is a record of a "long summer evening talk, when my friend discoursed eloquently on the slow movements of Beethoven." According to Mrs. Powell, Jaeger also discoursed eloquently on the hardships Beethoven endured in his life, and he encouraged Elgar not to give up. In any case, the theme is arranged so as to suggest a hint of the slow movement of Beethoven's *Pathétique* Sonata, Opus 13. This Adagio is the best-known single excerpt from the Variations, noble, poignant, and deeply felt. In England it has become a traditional piece to commemorate the dead. Elgar, writing after Jaeger's own death, said, "Jaeger was for many years my dear friend, the valued adviser and the stern critic of many musicians besides the writer; his place has been occupied but never filled."

X. (*Dorabella*) Dora Penny, later Mrs. Richard Powell, who first heard the variations



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even before Elgar had orchestrated them. This "intermezzo" is a lighthearted contrast to the seriousness of "Nimrod." It is also the farthest away from the theme of any of the variations in the set.

XI. (*G.R.S.*) Dr. George R. Sinclair, organist of Hereford Cathedral, though the variation has more to do with his well-known bulldog Dan. As Elgar explained, the opening had to do with Dan "falling down the steep bank into the river Wye; his paddling upstream to find a landing place; and his rejoicing bark on landing. G.R.S. said, 'Set that to music.' I did; here it is."

XII. (*B.G.N.*) Basil G. Nevinson was a fine amateur cellist who performed with Elgar and Steuart-Powell (Var. II) in a trio. The variation features a melody, marked "molto espressivo," for cello solo in "tribute to a very dear friend whose scientific and artistic attainments, and the wholehearted way they were put at the disposal of his friends, particularly endeared him to the writer."

XIII. (***) Another mystery: It has often been asserted that the asterisks represent Lady Mary Lygon, who was supposedly on a sea voyage to Australia at the time of composition (she wasn't), hence the clarinet quoting Mendelssohn's *Calm Sea and Prosperous Voyage*. The variation is highly atmospheric, as the "drums suggest the distant throb of the engines of a liner" under the Mendelssohn quotation.

XIV. (*E.D.U.*) Elgar himself. When Dora Penny first heard this movement in Elgar's study, she couldn't figure out whose initials stood at the head of the page. Only after he dropped a broad hint did she realize that it was Alice's nickname for Elgar—"Edu"—written as if it were initials. Elgar wrote that the movement was "written at a time when friends were dubious and generally discouraging as to the composer's musical future." During the course of the movement he refers especially to C.A.E. and to Nimrod, "two great influences on the life and art of the composer." As Elgar correctly noted, "The whole of the work is summed up in the triumphant, broad presentation of the theme in the major."

The *Enigma* Variations remains, justifiably, Elgar's best-known work. In its invention, its range of expression, its play of light and dark between movements and keys, the craftsmanship of its links between movements, its exploiting of the various possibilities of the orchestra, its melodic fertility—in all of these things, the work is quite simply a masterpiece. If we remember that it appeared unannounced in a country that had not produced a serious composer of major stature since Purcell (who died in 1691), we can appreciate the tone of Arthur Johnstone's remarks in the *Manchester Guardian* after a performance of the Variations in 1900: "The audience seemed rather astonished that a work by a British composer should have other than a petrifying effect upon them."

—Steven Ledbetter

GUEST ARTISTS

Donald Runnicles



Music director and principal conductor of San Francisco Opera since 1992, Donald Runnicles is also principal conductor of the Orchestra of St. Luke's and principal guest conductor of the Atlanta Symphony Orchestra. A highlight of his 2005-06 season was leading the world premiere of *Dr. Atomic*, the new opera by John Adams and Peter Sellars, at San Francisco Opera. Also in San Francisco he led *L'italiana in Algeri*, *Fidelio*, and *The Maid of Orleans*. In his annual visit to the Vienna State Opera, he conducted *Die tote Stadt*, *Der Rosenkavalier*, and *Parsifal*. Also this season he had return engagements with the Cleveland Orchestra and the Berlin Philharmonic, having made his Berlin Philharmonic debut in 2003 leading Britten's *War Requiem*. In addition to

programs with the Orchestra of St. Luke's and Atlanta Symphony (one of which, orchestral songs of Richard Strauss with Christine Brewer, was recorded by Telarc), he led the BBC Symphony and London Symphony Orchestra. Born in Scotland, Donald Runnicles was educated there and at Cambridge University. He began his career in Germany as a répétiteur in Mannheim. He made his North American debut in 1988 conducting Berg's *Lulu* at the Metropolitan Opera on a few hours' notice. In 1989 he was named general music director at Freiburg Opera. He made his 1991 Glyndebourne debut conducting *Don Giovanni* and has conducted frequently at the Salzburg and Bayreuth festivals. After leading two Wagner *Ring* cycles with San Francisco Opera in 1990, he was invited to become music director. He has since led more than forty productions with that company, including the North American premiere of Messiaen's *St. François d'Assise*, the world premieres of Conrad Susa's *The Dangerous Liaisons* and of *Harvey Milk* by Michael Korie and Stewart Wallace, rarities like *The Mother of Us All* by Virgil Thomson and Gertrude Stein, Shostakovich's *Lady Macbeth of Mtsensk*, Busoni's *Doktor Faust*, and Janáček's *The Cunning Little Vixen*, as well as repertory staples. A regular guest with the San Francisco Symphony, Chicago Symphony, New World Symphony, BBC Symphony, North German Radio Orchestra Hamburg (NDR), and Bavarian Radio Orchestra, he made his Philadelphia Orchestra debut last season. Mr. Runnicles

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July 18: "Perspectives (through Historic Recordings) on *Don Giovanni*" with *Boston Globe* Music Critic **Richard Dyer** and BSO Director of Program Publications **Marc Mandel**

July 25: BSO Assistant Conductor **Ludovic Morlot** on "The Joys and Hazards of Being an Assistant Conductor" and guitarist **David Starobin** on "The Guitar, From Classics to Rock and Back"

August 1: "A Salute to Tanglewood's Festival of Contemporary Music and to Milton Babbitt" with **Milton Babbitt** and Tanglewood Music Center Director **Ellen Highstein**

August 8: "Televising the BSO in Concert" with television director **William Cosel** and violinist/conductor **Joseph Silverstein**

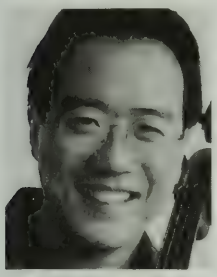
August 15: BSO Artistic Administrator **Anthony Fogg** on "The Thrills and Chills of the Artistic Administrator"

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appears annually at both the London Proms and Edinburgh Festival and has conducted in the opera houses of Amsterdam, Berlin, Cologne, Copenhagen, Hamburg, Milan, Munich, Paris, and Zurich. His recordings include Mozart's Requiem, Beethoven's Ninth Symphony, and Orff's *Carmina burana*, all with the Atlanta Symphony; German romantic arias with Ben Heppner; *Ring* excerpts with the Dresden Staatskapelle; Humperdinck's *Hansel und Gretel*; Bellini's *I Capuleti e i Montecchi*; and works by Strauss, Wagner, and Berg with Jane Eaglen. Among his many awards are the OBE and an honorary degree from Edinburgh University. Mr. Runnicles makes his Boston Symphony debut with two concerts this weekend, though he has appeared previously at Tanglewood in 2001 and 2004 leading the Orchestra of St. Luke's.

Yo-Yo Ma

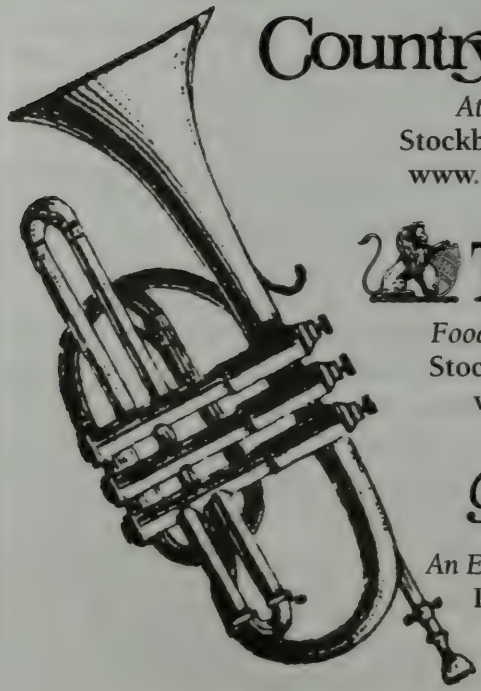


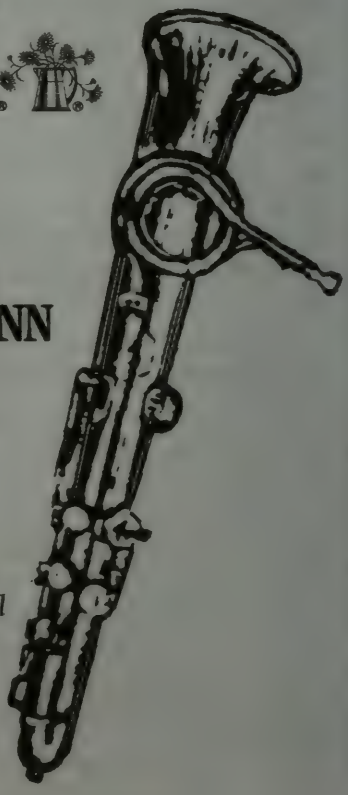
The many-faceted career of cellist Yo-Yo Ma is testament to his continual search for new ways to communicate with audiences and to find connections that stimulate the imagination. Yo-Yo Ma maintains a balance between his engagements as soloist with orchestras throughout the world and his recital and chamber music activities. Among his wide circle of collaborators are Emanuel Ax, Daniel Barenboim, Christoph Eschenbach, Kayhan Kalhor, Ton Koopman, Bobby McFerrin, Edgar Meyer, Mark Morris, Mark O'Connor, Kathryn Stott, Wu Man, Wu Tong, and David Zinman. He has also immersed himself in the study of other musical cultures, such as native Chinese music and the music of the Kalahari bush people in Africa. Expanding upon this interest, Mr. Ma established the Silk Road Project to promote the study of the cultural, artistic, and intellectual traditions along the ancient trade route that stretched from the Mediterranean Sea to the Pacific Ocean. The Project is currently co-producing a series of performance, exhibition, and educational events focusing on great works of art from leading museums in Asia, Europe, and North America. The first of these residencies took place in January 2004 at the Peabody Essex Museum in Salem, Massachusetts. The Project's performance-based initiatives include professional workshops co-produced with the Tanglewood Music Center, the Boston Symphony Orchestra, and Carnegie Hall. In 2004 the "Mentoring, Creating and Communicating" workshop, conducted with the Silk Road Ensemble, highlighted performance practices of music from Azerbaijan, China, India, and Iran. A September 2006 workshop will focus on Silk Road commissions. Through the Silk Road Project, as throughout his career, Yo-Yo Ma seeks to expand the cello repertoire, frequently performing lesser known 20th-century music and commissions of new concertos and recital pieces. An exclusive Sony Classical artist, he has a wide-ranging discography of more than seventy-five albums, including fifteen Grammy winners and recordings that defy categorization, such as "Hush" with Bobby McFerrin, "Appalachia Waltz" and "Appalachian Journey" with Mark O'Connor and Edgar Meyer, "Obrigado Brazil," and "Obrigado Brazil—Live in Concert." Mr. Ma's most recent recordings include "Paris: La Belle Époque," with pianist Kathryn Stott, "Silk Road Journeys: Beyond the Horizon," and John Williams's soundtrack to the film *Memoirs of a Geisha*. Strongly committed to educational programs, Mr. Ma takes time whenever possible to conduct master classes as well as more informal programs. Born in 1955 to Chinese parents living in Paris, Yo-Yo Ma began to study the cello with his father at age four and came with his family to New York, where he spent most of his formative years. Later, his principal teacher was Leonard Rose at the Juilliard School. He sought out a traditional liberal arts education to expand upon his conservatory training, graduating from Harvard University in 1976. He has received numerous awards, including the Avery Fisher Prize, the Glenn Gould Prize, the National Medal of the Arts, and the Sonning Prize. Mr. Ma and his wife have two children. He plays two instruments, a 1733 Montagnana cello from Venice and the 1712 Davidoff Stradivarius. Since his Boston Symphony debut in February 1983, Yo-Yo Ma has appeared frequently with the BSO in Boston, at Tanglewood, and on tour, performing with the orchestra most recently this past March in Symphony Hall. He will return to Tanglewood this summer for an all-Beethoven recital with Emanuel Ax on August 23 in Ozawa Hall.





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Text and translation begin on page 36.

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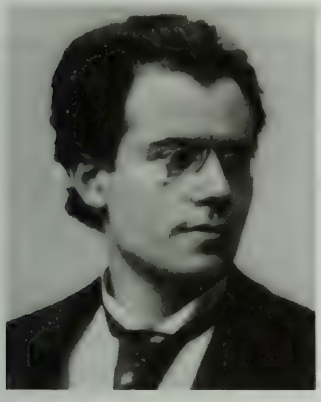
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NOTES ON THE PROGRAM

Gustav Mahler (1860-1911)
Symphony No. 2 in C minor

First performance: December 13, 1895, Berlin Philharmonic Orchestra, Richard Strauss cond., Josephine von Artner and Hedwig Felden, soloists (preceded on March 4, 1895, by a performance of only the first three movements, Berlin Philharmonic, Strauss cond.). *First BSO performances*: January/February 1918, Karl Muck cond., May Peterson and Merle Alcock, soloists. *First Tanglewood performance*: August 1, 1948, Leonard Bernstein cond., Ellabelle Davis and Nan Merriman, soloists. *Most recent Tanglewood performance*: July 5, 2002, Rafael Frühbeck de Burgos cond., Elizabeth Futral and Sara Mingardo, soloists; Tanglewood Festival Chorus, John Oliver, cond. *Prior to that, the most recent Tanglewood performance was Seiji Ozawa's on August 6, 1995 (marking the 50th anniversary of the end of World War II), with Barbara Bonney and Florence Quivar, soloists, and the Tanglewood Festival Chorus, John Oliver, cond.*

In August 1886, eight years out of school and with conducting experience at Bad Hall, Laibach (Ljubljana), Iglau (Jihlava), Olmütz (Olomouc), Kassel, and Prague, the twenty-six-year-old Mahler was appointed second conductor at the theater in Leipzig. (His superior was a future Boston Symphony conductor, Arthur Nikisch.) He soon made the acquaintance of a captain in the Saxon army, Baron Carl von Weber, grandson of the composer of *Der Freischütz*, *Euryanthe*, and *Oberon*, music close to Mahler's heart. The encounter had interesting consequences. First, Captain von Weber invited Mahler to examine his grandfather's sketches for an opera called *Die drei Pintos*, begun and abandoned in 1820 near the end of his work on *Freischütz*. He hoped to interest Mahler in extracting a performing version from those sketches, a project considered but then dropped earlier in the century by Giacomo Meyerbeer and Franz Lachner. Then, Mahler and von Weber's wife Marion fell in love, and some of their affair is, as it were, composed into the First Symphony on which Mahler worked with great concentration in February and March 1888.



He did, in any event, take on *Die drei Pintos*, conducting its highly acclaimed premiere on January 20, 1888. Bouquets and wreaths galore were presented to Mahler and the cast. Mahler took home as many of these floral tributes as he could manage, and lying in his room amid their seductive scent, he imagined himself dead on his bier. Marion von Weber pulled him out of his state and removed the flowers, but the experience had been sufficient to sharpen greatly Mahler's vision of a compositional project he had had in mind for some months and on which he began work a few weeks later. This was a large orchestral piece called *Todtenfeier* or *Funeral Celebration*. Mahler's biographer Henry-Louis de La Grange points out that *Todtenfeier* was the title of the recently published German translation by Mahler's friend Siegfried Lipiner of *Dziady*, the visionary and epic masterpiece of Poland's greatest poet, Adam Mickiewicz. De La Grange suggests as well that certain aspects of *Dziady* and of Mickiewicz's life were apposite to Mahler's own situation, particularly with respect to Marion von Weber, and that the music might be construed as a requiem for their relationship.

We know, at any rate, that the following things happened: Mahler began the composition of *Todtenfeier* in February 1888, but preferred to use the enforced and welcome holiday brought about by the closing of theaters in mourning for Emperor Wilhelm I to work on the Symphony No. 1. In May he resigned his Leipzig post, in part because

of the increasingly tense situation with the Webers, and became music director of the opera in Budapest. He returned to his *Todtenfeier* score in the late spring and summer, finishing the composition in August and completing the orchestral score in Prague on September 10. Five years later—Mahler had meanwhile become principal conductor in Hamburg—he realized that *Todtenfeier* was not an independent piece, but rather the first movement of a new symphony. In 1893-94 the rest fell into place as quickly as his conducting obligations permitted.

The Second Symphony is often called the *Resurrection*, but Mahler himself gave it no title. On various occasions, though, and beginning in December 1895, Mahler offered programs to explain the work. As always, he blew hot and cold on this question. Writing to his wife, he referred to the program he had provided at the request of King Albert of Saxony in connection with a December 1901 Dresden performance as "a crutch for a cripple." He goes on: "It gives only a superficial indication, all that any program can do for a musical work, let alone this one, which is so much all of a piece that it can no more be explained than the world itself. I'm quite sure that if God were asked to draw up a program of the world he created he could never do it. At best it would say as little about the nature of God and life as my analysis says about my C minor Symphony."



Not only was Mahler skeptical about the programs he could not resist devising—all after the event—but he changed his mind repeatedly as to just what the program was. (La Grange recounts three different versions, one written in January 1896 for Mahler's friend Natalie Bauer-Lechner and the conductor Bruno Walter, another two months later for the critic Max Marschalk, and the Munich-Dresden version of 1900-1901.) Across their differences, the programs share certain features. The first movement celebrates a dead hero. It retains, in other words, its original *Todtenfeier* aspect, and since the First and Second symphonies were, in a sense, of simultaneous genesis, it is worth citing Mahler's comments that it is the hero of the First Symphony who is borne to his grave in the funeral music of the Second (to Marschalk, March 26, 1896) and that "the real, the climactic dénouement [of the First] comes only in the Second" (transmitted to Ludwig Karpath, critic of the *Neues Wiener Tagblatt*, by Bauer-Lechner in November 1900). The second and third movements represent retrospect, the former being innocent and nostalgic, the latter including a certain element of the grotesque. The fourth and fifth movements are the resolution and they deal with the Last Judgment, redemption, and resurrection.

All this has bearing on Mahler's perception of the structure of his Second Symphony, a matter on which he made various comments that are not so much contradictory as they are complementary. Referring to the frustrating because partial premiere in Berlin in March 1895, he said that the first three movements were in effect "only the exposition" of the symphony. He wrote elsewhere that the appearance of the *Urlicht* song sheds light on what comes before. Writing to the critic Arthur Seidl in 1897, he refers to the three middle movements as having the function only of an "interludium." There is, as well, the question of breaks between movements. The score is quite explicit here, specifying a pause "of at least five minutes" after the first movement and emphatically demanding in German and Italian that the last three movements follow one another without any interruption. Yet in March 1903, Mahler wrote to Julius Buths, who was getting ready to conduct the work at Düsseldorf, a letter worth quoting at some length:

> According [to your suggestion] then, the principal break in the concert would come between the fourth and fifth movements. I am amazed at the sensitivity with which you (contrary to my own indications) have recognized the natural caesura in the work. I have long been of this opinion, and furthermore, each performance I have conducted has strengthened this view.
>
> Nonetheless, there ought also to be an ample pause for gathering one's thoughts after the first movement because the second movement has the effect after the first, not of contrast, but as a mere irrelevance. This is my fault and not to be blamed on insufficient comprehension on the part of listeners. Perhaps you have already sensed this in rehearsing the two movements one after the other. The Andante is composed as a kind of intermezzo (like some lingering resonance of long past days from the life of him whom we bore to his grave in the first movement—something from the days when the sun still smiled upon him).
>
> While the first, third, fourth, and fifth movements belong together thematically and in mood, the second piece stands by itself, in a certain sense interrupting the grim and severe march of events. Perhaps this is a weakness in planning, the intention behind which is, however, surely clarified for you by the foregoing suggestion.
>
> It is altogether logical to interpret the beginning of the fifth movement as a connecting link to the first, and the big break before the former helps to make this clear to the listener.

This is illuminating and written with great conviction; yet one should probably assume that Mahler's final thoughts on the question are to be found in his 1909 revisions, published 1910, where he sticks with his original directions for an *attacca* between the third

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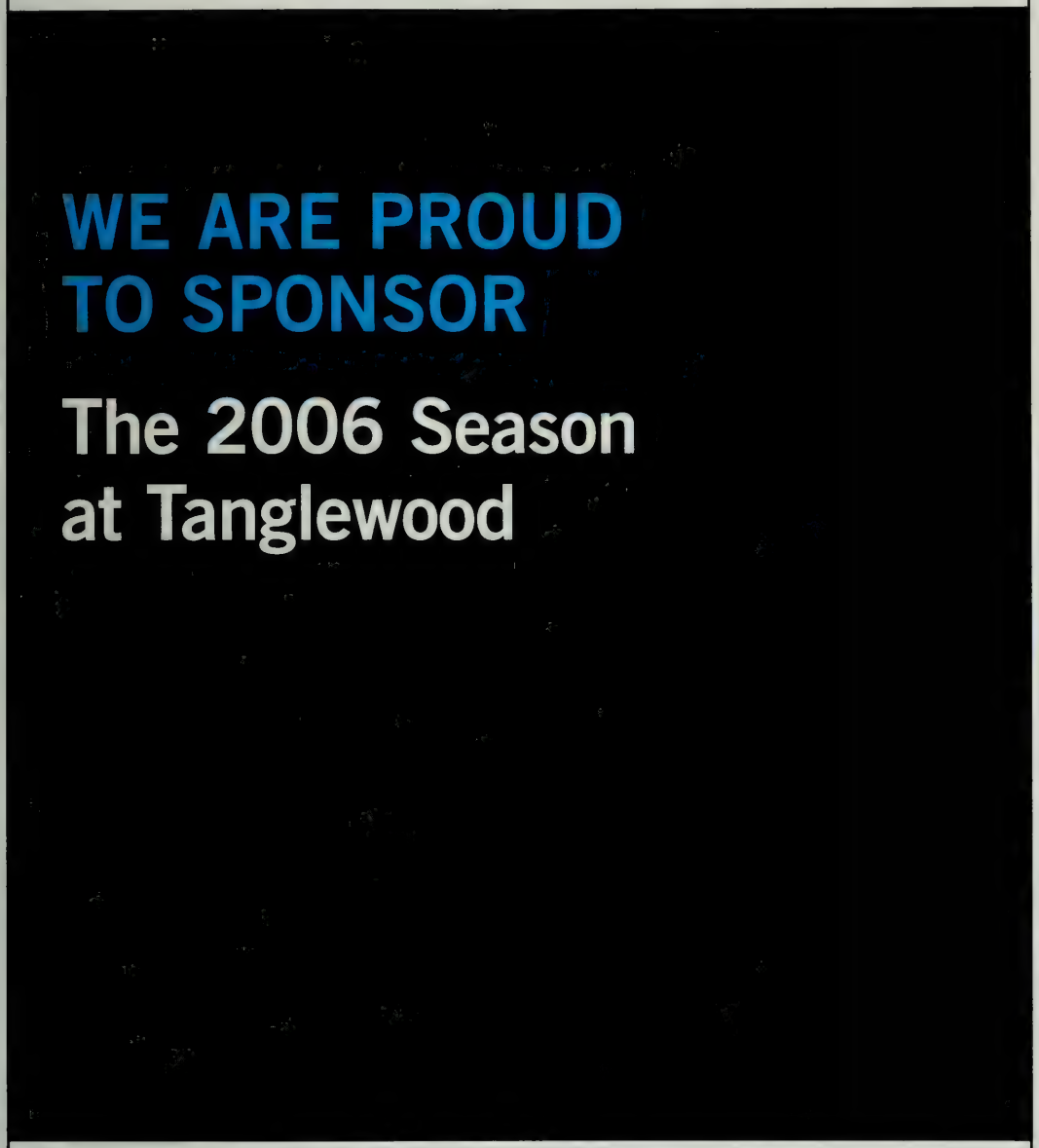
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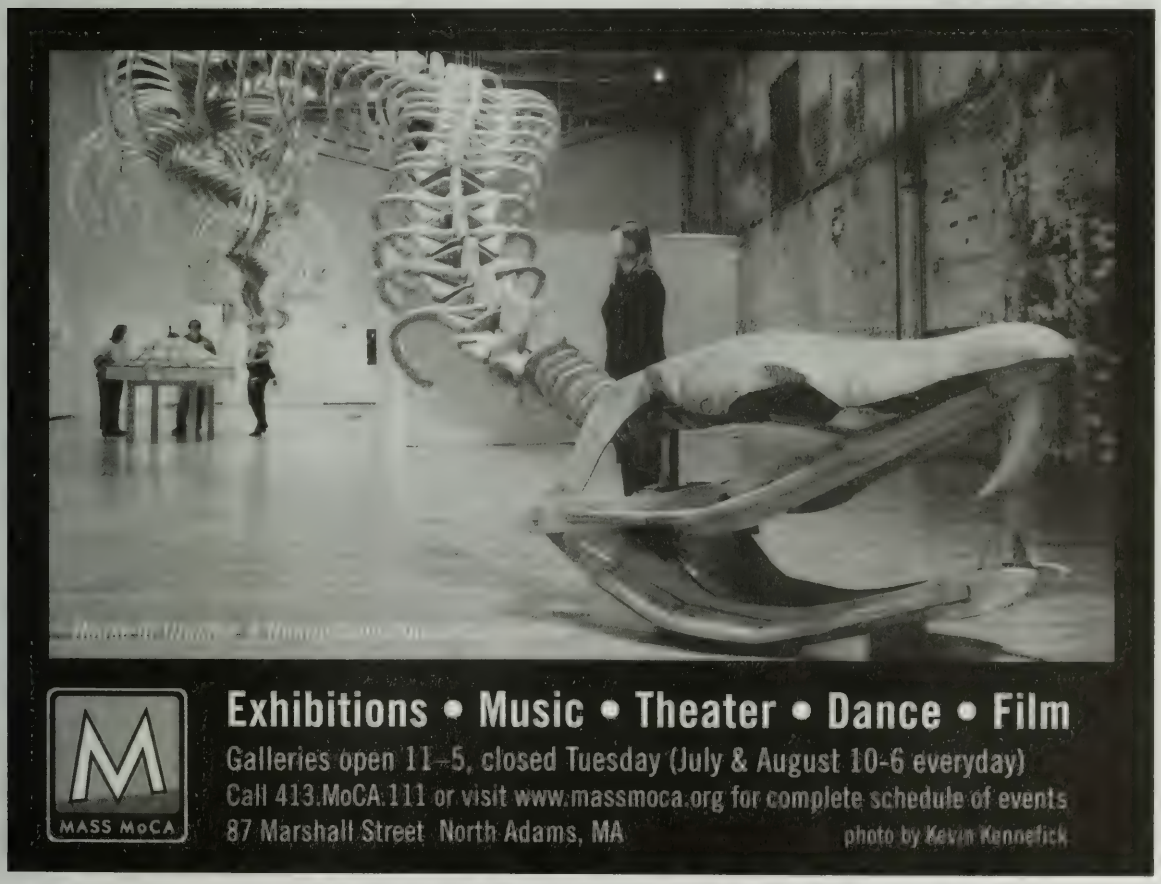
and fourth, and the fourth and fifth movements.

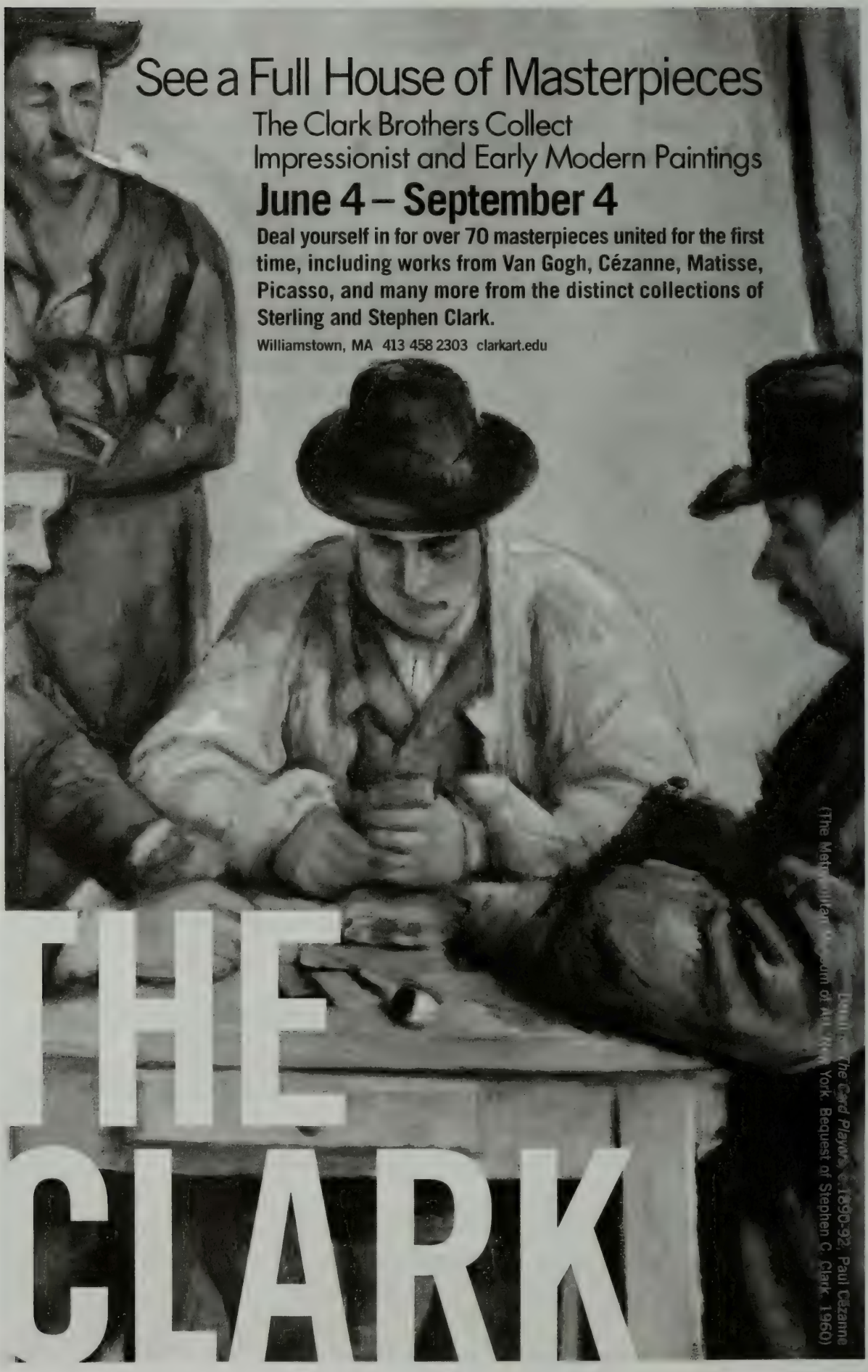
The first and last movements are the symphony's biggest, though the finale is much the longer of the two. In other ways, they are as different as possible, partly no doubt because of the six years that separate them, still more crucially because of their different structural and expressive functions. The *Todtenfeier* is firmly anchored to the classical sonata tradition (late Romantic branch). Its character is that of a march, and Mahler's choice of key—C minor—surely alludes to *the* classic exemplar for such a piece, the *marcia funèbre* in Beethoven's *Eroica*. The lyric, contrasting theme, beautifully scored for horns, is an homage to Beethoven's Violin Concerto.

Disjunctions of tempo are very much a feature of Mahler's style. At the very beginning, against scrubbing violins and violas, low strings hurl turns, scales, and broken chords. Their instruction is to play not merely *fff* but "ferociously." Here, for example, Mahler prescribes two distinct speeds for the string figures and the rests that separate them, the former "in violent onslaught" at about ♩=144, the latter in the movement's main tempo of about ♩= 84-92. Later, the climax of the development is fixed not only by maximal dissonance, but, still more strikingly, by a series of three caesuras, each followed by an "out of tempo" forward rush.

The thematic material of the second movement, both the gentle dance with which it begins and the cello tune that soon joins in, goes back to Leipzig and the time of the *Todtenfeier*. Like the minuet from the Third Symphony, this movement was occasionally played by itself, and Mahler used to refer to these bucolic genre pieces as the raisins in his cakes. Three musicians who resisted its charms were Claude Debussy, Paul Dukas, and Gabriel Pierné, who all walked out during its performance in Paris in 1910: reactionary and too much like Schubert, they said.

The third movement is a symphonic expansion of the *Knaben Wunderhorn* song about Saint Anthony of Padua's sermon to the fishes. Mahler worked on the two pieces simul-




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The Card Players, c. 1890-92, Paul Cézanne
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taneously and finished the scoring of the song one day after that of the scherzo.

The sardonic *Fischpredigt* scherzo skids into silence, and its final shudder is succeeded by a new sound, the sound of a human voice. In summoning that resource, as he would in his next two symphonies as well, Mahler consciously and explicitly evokes Beethoven's Ninth Symphony. *Urlicht*, whose text also comes from *Des Knaben Wunderhorn*, is one of Mahler's loveliest songs and full of Mahlerian paradox, too, in that its hymnlike simplicity and naturalness is achieved by a metrical flexibility so vigilant of prosody and so complex that the opening section of thirty-five bars has twenty-one changes of meter. The chamber-musical scoring is also characteristically detailed and inventive.

The peace that the song spreads over the symphony like balm is shattered by an outburst whose ferocity again refers to the corresponding place in Beethoven's Ninth. Like Beethoven, Mahler draws on music from earlier in the symphony; not, however, in order to reject it, but to build upon it. He arrays before us a great and pictorial pageant. Horns sound in the distance (Mahler referred to this as "the crier in the wilderness"). A march with a suggestion of the Gregorian *Dies irae* is heard, and so is other music saturated in angst, more trumpet signals, marches, and a chorale. Then Mahler's "*große Appell*," the Great Summons, the Last Trump: horns and trumpets loud but at a great distance, while in the foreground a solitary bird flutters across the scene of destruction. Silence. From that silence there emerges again the sound of human voices in a Hymn of Resurrection. A few instruments enter to support the singers and, magically, at the word "*rief*"—"called"—a single soprano begins to float free.

Although thoroughly aware of the perils of inviting comparison with Beethoven, Mahler knew early that he wanted a vocal finale. The problem of finding the right text baffled him for a long time. Once again the altogether remarkable figure of Hans von Bülow enters the scene—Hans von Bülow, the pianist who gave the first performance of Tchaikovsky's most famous piano concerto (in Boston), who conducted the premieres of *Tristan* and *Meistersinger* (and whose young wife left him for Wagner), and who was one of the most influential supporters of Brahms. When Mahler went to the Hamburg Opera in 1891, the other important conductor in town was Bülow, who was in charge of the symphony concerts. Bülow was not often a generous colleague, but Mahler impressed him, nor was his support diminished by his failure to like or understand the *Todtenfeier* when Mahler played it for him on the piano: it made *Tristan* sound like a Haydn symphony, he said.

As Bülow's health declined, Mahler began to substitute for him, and he was much




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affected by Bülow's death early in 1894. At the memorial service in Hamburg, the choir sang a setting of the Resurrection Hymn by the 18th-century Saxon poet Friedrich Gottlieb Klopstock. "It struck me like lightning, this thing," Mahler wrote to Arthur Seidl, "and everything was revealed to my soul clear and plain." He took the first two stanzas of Klopstock's hymn and added to them verses of his own that deal still more explicitly with the issue of redemption and resurrection.

The lines about the vanquishing of pain and death are given to the two soloists in passionate duet. The verses beginning "*Mit Flügeln, die ich mir errungen*" ("With wings I won for myself") form the upbeat to the triumphant reappearance of the chorale: "*Sterben werd' ich, um zu leben!*" ("I shall die so as to live!"), and the symphony comes to its close in a din of fanfares and pealing bells.

—Michael Steinberg

Urlicht

O Röschen rot!
Der Mensch liegt in grösster Not!
Der Mensch liegt in grösster Pein!
Je lieber möcht ich im Himmel sein!

Da kam ich auf einen breiten Weg,
Da kam ein Engelein und wollt mich abweisen.
Ach nein! Ich liess mich nicht abweisen!
Ich bin von Gott und will wieder zu Gott!
Der liebe Gott wird mir ein Lichtchen geben,
Wird leuchten mir bis in das ewig selig Leben!

—from *Des Knaben Wunderhorn* (*The Boy's Magic Horn*)

Primal Light

O little red rose!
Humankind lies in greatest need!
Humankind lies in greatest pain!
Much rather would I be in Heaven!

Then I came onto a broad way,
And an angel came and wanted to turn me away.
But no, I would not let myself be turned away!
I am from God and would return to God!
Dear God will give me a light,

Will light me to eternal, blissful life!

Auferstehung

Aufersteh'n, ja aufersteh'n wirst du,
Mein Staub, nach kurzer Ruh!
Unsterblich Leben! Unsterblich Leben
Wird der dich rief dir geben!

Wieder aufzublüh'n wirst du gesät!
Der Herr der Ernte geht
Und sammelt Garben
Uns ein, die starben!

—*Friedrich Gottlieb Klopstock*

O glaube, mein Herz, o glaube:
Es geht dir nichts verloren!
Dein ist, Dein, ja Dein, was du gesehnt!
Dein, was du geliebt,
Was du gestritten!

Resurrection

Rise again, yes, you will rise again,
My dust, after brief rest!
Immortal life! Immortal life
Will He who called you grant you!

To bloom again you were sown!
The Lord of the Harvest goes
And gathers sheaves,
Us, who died!

O believe, my heart, but believe:
Nothing will be lost to you!
Yours is what you longed for,

Yours what you loved,
What you fought for!

O glaube:
Du wards nicht umsonst geboren!
Hast nicht umsonst gelebt, gelitten!

Was entstanden ist, das muss
vergehen!
Was vergangen, auferstehen!
Hör' auf zu beben!
Bereite dich zu leben!

O Schmerz! Du Alldurchdringer!
Dir bin ich entrungen!
O Tod! Du Allbezwinger!
Nun bist du bezwungen!
Mit Flügeln, die ich mir errungen,
In heissem Liebesstreben
Werd' ich entschweben
Zum Licht, zu dem kein Aug'
gedrungen!
Sterben werd' ich, um zu leben!

Aufersteh'n, ja aufersteh'n wirst du,
Mein Herz, in einem Nu!
Was du geschlagen,
Zu Gott wird es dich tragen!

—*Gustav Mahler*

O believe:
You were not born in vain!
You have not lived in vain, nor suffered!

What has come into being must
perish,
What has perished must rise again!
Cease from trembling!
Prepare to live!

O Pain, piercer of all things,
From you I have been wrested!
O Death, conqueror of all things,
Now you are conquered!
With wings I won for myself,
In love's ardent struggle,
I shall fly upwards
To that light to which no eye has
penetrated!
I shall die so as to live!

Rise again, yes, you will rise again,
My heart, in the twinkling of an eye!
What you have conquered
Will bear you to God!

GUEST ARTISTS

Seiji Ozawa



Tonight's concert marks Seiji Ozawa's first appearance with the Boston Symphony Orchestra since he stepped down as music director in 2002 after twenty-nine years in that position—the longest tenure of any music director in the BSO's history. Named Music Director Laureate in 2002, he led the Tanglewood Music Center Orchestra in Beethoven's *Leonore* Overture No. 3 last summer as part of the annual Tanglewood on Parade gala concert. Mr. Ozawa has been music director of the Vienna State Opera since 2002-03 and is an annual and favored guest of the Vienna Philharmonic Orchestra. He is also artistic director and founder of the Saito Kinen Festival and Saito Kinen Orchestra (SKO), the preeminent Japanese music and opera festival. In June 2003 it was announced that he would also be music director of a new festival of opera, symphony concerts, and chamber music called "Tokyo no Mori"; the festival marked its first annual season in February 2005 in Tokyo with a production of Strauss's *Elektra* starring Deborah Polaski and Agnes Baltsa and performed Verdi's *Otello* in March 2006. In 2000 Seiji Ozawa founded the Ozawa Ongaku-Juku in Japan, an academy for aspiring young orchestral musicians in which they play side-by-side with preeminent professional players in both symphonic concerts and fully staged opera productions with international-level casting. Its performances in September 2005 were on tour in China and Japan. In 2004 Mr. Ozawa founded the International Music Academy–Switzerland dedicated to training young musicians in chamber music and offering them performance opportunities in orchestras and as soloists. Its first session, in late June and early July 2005, began with string quartets, including daytime classes with such teachers as Robert Mann (former first violinist of the Juilliard Quartet), violinist Pamela Frank, and Sadao Harada (former cellist of the Tokyo String Quartet), with evening sessions led by Mr. Ozawa. The final concert was for an invited audience. The Acad-

emy's second session was in June/July 2006. Since founding the Saito Kinen Orchestra in 1984 and the subsequent evolution of that orchestra into the Saito Kinen Festival in 1991, Mr. Ozawa has devoted himself increasingly to the growth and development of the Saito Kinen Orchestra in Japan. With extensive recording projects, annual and worldwide tours, and especially since the inception of the Saito Kinen Festival in the "Japan Alps" city of Matsumoto, he has built a world-class and world-renowned orchestra, dedicated in spirit, name, and accomplishment to the memory of his teacher at Tokyo's Toho School of Music, Hideo Saito, a revered figure in the cultivation of Western music and musical technique in Japan. The 2006 Saito Kinen Festival takes place this summer from August 17 to September 12 in Matsumoto with staged performances under Ozawa of Mendelssohn's *Elijah*, chamber concerts, *The Barber of Seville* for young people, and three concerts under Ozawa with pianist Mitsuko Uchida. Mr. Ozawa participated in the Vienna State Opera Gala on November 5, 2005, commemorating the fiftieth anniversary of the reopening of the Vienna State Opera. During the season in Vienna he conducted Berg's *Wozzeck* and Mozart's *Le nozze di Figaro*. His symphonic appearances during 2005-06 included appearances with the Vienna Philharmonic Orchestra and Berlin Philharmonic, and four performances of Mahler's Symphony No. 2 with the Ongaku-Juku Orchestra on tour in Japan during July 2006.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of



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Music. In 1959 he won first prize at the International Competition of Orchestra Conductors in Besançon, France, where he came to the attention of Charles Munch (then music director of the Boston Symphony Orchestra), who invited him to Tanglewood, where he won the Koussevitzky Prize as outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Ravinia Festival, summer home of the Chicago Symphony (1964-69), music director of the Toronto Symphony (1965-1969), and music director of the San Francisco Symphony (1970-76). Mr. Ozawa first conducted the Boston Symphony in 1964 at Tanglewood and made his first subscription appearances with the BSO in 1968. He became an artistic director of Tanglewood in 1970 and music director of the Boston Symphony Orchestra in 1973. As music director he led the orchestra on numerous national and international tours; made recordings of more than 140 works by more than fifty composers on ten labels; led numerous televised concerts (winning two Emmy awards), and commissioned and premiered many new works.

Through his many recordings, television appearances, and worldwide touring, Seiji Ozawa is an internationally recognized celebrity. The many honors and achievements bestowed upon him have affirmed his standing in the international music scene. French President Jacques Chirac named him a Chevalier de la Légion d'Honneur, the Sorbonne has awarded him a doctorate *honoris causa*, and he has been honored as "Musician of the Year" by *Musical America.* In February 1998, fulfilling a longtime ambition of joining musicians around the globe, he led Beethoven's "Ode to Joy" as part of the Opening Ceremonies at the Winter Olympics in Nagano, Japan, with the Saito Kinen Orchestra and six choruses located on five different continents (in Japan, Australia, China, Germany, South Africa, and the United States) all linked by satellite. Mr. Ozawa was the recipient in 1994 of Japan's first-ever Inouye Award (named after Japan's preeminent novelist), recognizing lifetime achievement in the arts. 1994 also saw the inauguration of Seiji Ozawa Hall at Tanglewood. In addition, Mr. Ozawa has received honorary degrees from Harvard University, the University of Massachusetts, Wheaton College, and the New England Conservatory of Music.

Heidi Grant Murphy



American soprano Heidi Grant Murphy sings with opera companies and symphony orchestras worldwide, notably at the Metropolitan Opera, Salzburg Festival, Frankfurt Opera, Netherlands Opera, and Opéra National de Paris. She has been soloist with the Boston Symphony, Chicago Symphony, Cleveland Orchestra, Munich Philharmonic, New York Philharmonic, Philadelphia Orchestra, and Vienna Philharmonic. Recent festival appearances have included Tanglewood, Ravinia, the Rome Chamber Music Festival, the Minnesota Orchestra's Sommerfest, La Jolla Music Society's SummerFest, the Bellingham Festival of Music, and Hollywood Bowl. Ms. Murphy's 2005-06 season includes appearances at the Met as Nannetta in Verdi's *Falstaff*, at Madrid Opera as Titania in *A Midsummer's Night Dream*, and at the Opéra National de Paris as Susanna in Mozart's *Le nozze di Figaro* and as Adina in Donizetti's *L'elisir d'amore*. She performs works by Villa-Lobos and Shostakovich with the New York Philharmonic Chamber Musicians at the 92nd Street Y's Tisch Center for the Arts. Orchestral engagements include Fauré's Requiem and Poulenc's *Gloria* with the Cleveland Orchestra, the world premiere of Roberto Sierra's *Missa Latina* with the National Symphony Orchestra and the Choral Arts Society of Washington, Beethoven's Ninth Symphony with Madrid's Orchestra of the Teatro Real, and Orff's *Carmina burana* with the Columbus Symphony Orchestra. In summer 2006 she sings the role of Zerlina in Mozart's *Don Giovanni* with James Levine and the Boston Symphony Orchestra at Tanglewood, and also with the Minnesota Orchestra. In October 2005, Heidi Grant Murphy received the Distinguished Alumni Award from Western Washington University. Her compact disc releases on Koch International include "Sueños de Amor"

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(a disc of Latin love songs), a holiday disc entitled "The Gifts of Christmas," and "Times Like This" (a disc of musical theater standards). She has also recorded for Deutsche Grammophon, Arabesque, and Delos, and can be heard as Johanna on the Grammy-nominated *Sweeney Todd* issued by the New York Philharmonic. Heidi Grant Murphy made her Boston Symphony debut in 1991. Her most recent BSO appearances have included the performances of Mahler's Eighth Symphony that inaugurated James Levine's tenure as BSO music director in October 2004; Mahler's Fourth Symphony with Mr. Levine conducting in November 2005, and last weekend's concert performance at Tanglewood, also led by Maestro Levine, of Mozart's *Don Giovanni*, in which she sang the role of Zerlina.

Nathalie Stutzmann



Renowned for her interpretations of the German Lied and French *mélodie*, contralto Nathalie Stutzmann sings all the major works of the baroque, classical, and romantic genres, as well as music of the twentieth century. The 2005-06 season has included her first performances of Mahler's *Das Lied von der Erde* with Ivor Bolton and the Budapest Chamber Orchestra, *Les Nuits d'été* in Rotterdam and Oslo with Michel Plasson, and Bach's *St. John* Passion with the Leipzig Gewandhaus Orchestra under Riccardo Chailly; recitals in France, Switzerland, the Netherlands, and Portugal; and the release of two new recordings, Schubert's *Schwanengesang*, and Mendelssohn's *Elijah* with the Leipzig Gewandhaus and Herbert Blomstedt on Sony/BMG. Ms. Stutzmann has worked with conductors Seiji Ozawa, John Eliot Gardiner, Simon Rattle, and Christoph von Dohnányi and has performed with the Royal Concertgebouw Orchestra of Amsterdam, the Orchestre de Paris, London Symphony Orchestra, Boston Symphony Orchestra, Cleveland Orchestra, Staatskapelle Dresden, and Sinfonieorchester Bayrischen Rundfunk in Munich. Since 1994 she has performed and recorded with the Swedish pianist Inger Södergren, their recitals taking them to Paris, London, Berlin, New York, Amsterdam, Madrid, Geneva, Brussels, Milan, and throughout Japan, the United States, and South America. On the operatic stage, her work includes *Ombra felice* (Mozart pasticcio) in Paris and Montpellier, the title role of *Radamisto* in Marseilles, Gluck's *Orfeo* in Lyon, the title role of *Giulio Cesare* in Bordeaux, and Handel's *Xerxes* at the Bayerische Staatsoper in Munich. She has also performed at the major houses of Zurich, Barcelona, Brussels, Florence, Venice, Munich, Bonn, and Salzburg. Among her more than sixty recordings are songs of Schumann, Chausson, and Poulenc (RCA), Mahler's Symphony No. 2 with Ozawa (Sony), Vivaldi's *Nisi Dominus*

TANGLEWOOD 2006 TALKS & WALKS

A series of informed conversations presented by guest artists and members of the Tanglewood family in the Tent Club near the Shed on Thursday afternoons at 1 p.m. Doors open at noon. The talks begin at 1 p.m. and are followed by walking tours of the Tanglewood grounds. Subject to availability, individual tickets are sold between 12:30 and 1 p.m. on the day of the talk for $12 at the Tent Club ($10 for Friends of Tanglewood). Bring a picnic lunch or pre-order a boxed lunch by calling (413) 637-5240. Beverages and desserts are available for purchase. Talks & Walks is a project of the Tanglewood Association of the Boston Symphony Association of Volunteers.

July 13	Sir Andrew Davis, Conductor
July 21	Susan Graham, Mezzo-Soprano
July 27	Hans Graf, Conductor
August 3	Osvaldo Golijov, Composer
August 10	Norman Fischer, Cellist
August 17	Hilary Hahn, Violinist
August 24	Emanuel Ax, Pianist

(Hyperion), Vivaldi's *La verita in cimento* (Naïve), Schubert's *Winterreise* with Inger Södergren (Calliope), and Schumann's *Kerner-Lieder* (RCA), which won the Deutsche Schallplatten Kritik, Diapason d'Or, Grammy Award, and Japan Record Academy Prize. Ms. Stutzmann has received the Chevalier des Arts et Lettres, one of France's highest cultural honors. She gives regular master classes throughout the world. Born in Paris, Nathalie Stutzmann studied singing with her mother, the lyric soprano Christiane Stutzmann, and continued at the Ecole d'Art Lyrique de l'Opéra de Paris, where she studied German Lieder with Hans Hotter. She is also a highly accomplished pianist, bassoonist, and chamber musician. Ms. Stutzmann makes her Tanglewood debut with this performance of Mahler's Symphony No. 2. She made her BSO debut in Ravel's *L'Enfant et les sortilèges* in November 1996 under Seiji Ozawa's direction, subsequently appearing with the orchestra in Bach's *St. Matthew* Passion under Ozawa in April 1998 and concert performances of Debussy's *Pelléas et Mélisande* led by Bernard Haitink in October 2003.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus celebrated its thirty-fifth anniversary in the summer of 2005. This summer at Tanglewood the chorus performs with BSO Music Director James Levine in Beethoven's Ninth Symphony, Schoenberg's *Gurrelieder*, Mozart's *Don Giovanni*, and Mozart's Requiem, all with the Boston Symphony Orchestra; in Strauss's *Elektra* with Maestro Levine and the Tanglewood Music Center Orchestra; and in Mahler's Symphony No. 2, *Resurrection*, with the BSO and Music Director Laureate Seiji Ozawa. The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the Boston Symphony Orchestra in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. It can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall and performed its debut program at Jordan Hall at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus celebrated its 35th anniversary last summer. In the following list, * denotes TFC membership of 25 years or more.

Sopranos
Deborah Abel
Carol Amaya
Sarah J. Bartolome
Michele M. Bergonzi
Jenifer Lynn Cameron
Catherine C. Cave
Emily Anderson Chinian
Lorenzee Cole
Kelly Corcoran
Sarah Dorfman Daniello
Christine Pacheco Duquette*
Ann M. Dwelley
Mary A.V. Feldman
Karen Ginsburg
Bonnie Gleason
Elizabeth Gondek
Beth Grzegorzewski
Kathy Ho
Elisabeth Hon
Emily Jaworski
Donna Kim
Yoo Kyung Eunice Kim
Nancy Kurtz
Charlotte Landrum
Barbara Levy*
Mariko Matsumura
Renee Dawn Morris
Kieran Murray
Kimberly Pearson
Dunja Pechstein
Laura Stanfield Prichard
Livia Racz
Melanie W. Salisbury
Lori Salzman
Pamela Schweppe
Patricia J. Stewart*
Janice Sullivan
Lisa Watkins
Alison L. Weaver

Mezzo-sopranos
Laura Barker
Maisy Bennett*
Betsy B. Bobo
Ondine Brent
Janet L. Buecker
Abbe Dalton Clark
Lauren Cree
Diane Droste
Barbara Naidich Ehrmann
Paula Folkman*
Debra Swartz Foote
Dorrie Freedman*
Irene Gilbride*
Rachel Gottesdiener
Rachel Hallenbeck
Jessica Hao
Diane Hoffman-Kim
Betty Jenkins
Evelyn Eshleman Kern
Gale Livingston*
Lousie-Marie Mennier
Fumiko Ohara*
Catherine Playoust
Marian Rambelle
Linda D. Rapciak
Kathleen Schardin
Katherine Slater
Linda Kay Smith*
Ada Park Snider*
Julie Steinhilber*
Michelle Vachon
Cindy Vredeveld
Christina Lillian Wallace
Marguerite Weidknecht

Tenors
James F. Barnswell
John C. Barr
Ed Boyer
Fredric Cheyette
Stephen Chrzan
William Cutter
Tom Dinger
Kevin F. Doherty. Jr.
Ron Efromson
Carey D. Erdman
Keith Erskine
J. Stephen Groff*
David M. Halloran
Stanley Hudson
Timothy Jarrett
James R. Kauffman
Ronald Lloyd
Henry Lussier*
John Vincent MacInnis*
Travis Marshall
Ronald J. Martin
Mark Mulligan
David Norris*
Dwight E. Porter*
Peter Pulsifer
Brian R. Robinson
Blake Siskavich
Arend Sluis
Peter L. Smith
Stephen E. Smith
Martin S. Thomson
Stratton P. Vitikos

Basses
Daniel E. Brooks*
Paulo Cesar Carminati
Kirk Chao
Matthew E. Crawford
Jeff Foley
Peter Fricke
Jeramie D. Hammond
Robert J. Henry
Ishan Arvell Johnson
Marc J. Kaufman
David Kilroy
David Kyuman Kim
John Knowles*
Bruce Kozuma
Timothy Lanagan
Orville Y. Lim
David K. Lones*
Lynd Matt
Steven H. Owades*
Marcus J. Parris
Donald R. Peck
Michael Prichard
Peter Rothstein*
Robert Saley
Charles F. Schmidt
Karl Josef Schoellkopf
Rob Springer
Scott Street
Peter S. Strickland*
Bradley Turner
Thomas C. Wang
Terry L. Ward
Peter J. Wender*

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Meryl Atlas, Assistant Manager
Frank Corliss, Rehearsal Pianist
Livia Racz, German Language Coach

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125th Season, 2005-2006

Sunday, August 6, at 2:30

DONALD RUNNICLES conducting

MOZART — Symphony No. 38 in D, K.504, *Prague*
- Adagio—Allegro
- Andante
- Finale: Presto

STRAUSS — Suite from *Der Rosenkavalier*, Opus 59

INTERMISSION

BEETHOVEN — Piano Concerto No. 5 in E-flat, Opus 73, *Emperor*
- Allegro
- Adagio un poco mosso
- Rondo: Allegro ma non troppo

LARS VOGT

Please note that this year's Boston Symphony Orchestra retirees will be acknowledged on stage at the end of this concert (see next page).

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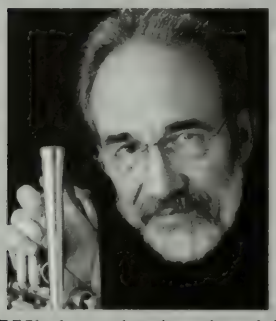
In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

Farewell, Thanks, and All Best

Two members of the Boston Symphony Orchestra—principal trumpet Charles Schlueter and flutist Fenwick Smith—have announced their retirement from the Boston Symphony Orchestra, effective at the end of the 2006 Tanglewood season, Mr. Schlueter after twenty-five years and Mr. Smith after twenty-eight years as members of the BSO. We thank them both for their many years of service and dedication not just to the Boston Symphony Orchestra but to the entire musical community of Boston, and we wish them well in all their future endeavors.



Charles Schlueter grew up in Du Quoin, Illinois, where he received his early musical training. Charlie began playing trumpet at age ten. His first teacher was Charles Archibald, and his studies continued when he won a coloring contest sponsored by a local music store and received free lessons with the resident trumpet teacher, Don Lemasters. Subsequently he studied with Mel Siener, band director at Du Quoin Township High School, whose encouragement had a profound influence on Charlie's becoming a professional musician. While in high school he also received instruction in St. Louis, Missouri, from Edward Brauer, a member of the staff of the NBC radio studio. His studies culminated at the Juilliard School, from which he graduated in 1962; there his mentor was William Vacchiano, then principal trumpet of the New York Philharmonic. Charlie's twenty-five years as principal trumpet of the Boston Symphony Orchestra are exceeded only by Georges Mager (hired originally as a violist), who was principal for thirty-one years. Charlie is the only 20th-century BSO principal trumpet (following Gustav Heim, Roger Voisin, Armando Ghitalla, and Rolf Smedvig, all of whom joined as third trumpet/assistant principal) who was not already a member of the orchestra. Since 1981 he has also been a member of the Boston Symphony Chamber Players. Prior to his appointment in Boston, he was principal trumpet in the Minnesota Orchestra, the Milwaukee Symphony, and the Kansas City Philharmonic, and associate principal trumpet in the Cleveland Orchestra under George Szell.

Throughout his long and distinguished career, Charlie has received numerous awards and accolades. He has appeared as soloist both in recital and with orchestras in France, Brazil, and Japan, as well as the United States. Besides holding positions on the faculties of the New England Conservatory and the Tanglewood Music Center, he is also in demand as a teacher abroad and has held master classes in Europe, Canada, Japan, and South America. Since the 1980s he has been a regular visitor to Brazil, presenting master classes and recitals, appearing as soloist with numerous orchestras, and in 1988 helping to create the Northeastern Brazil Brass Master Classes in João Pessoa, a series subsequently expanded to include other areas. Since 1995 he has been visiting professor at Sakuyo University in Kurashiki, Japan, where he has also given recitals with pianist Yasuo Watanabe and been soloist with the university's Wind Ensemble.

Charlie can be heard on most Boston Symphony recordings made since his appointment in 1981. In 1994 he also began making solo recordings. The first, "Bravura Trumpet," originally recorded for Vox, was recently reissued by the Charles Schlueter Foundation. Three more—"Virtuoso Trumpet," "Trumpet Concertos," and "Trumpet Works"—were released on Kleos Classics. The Charles Schlueter Foundation, Inc., a non-profit organization, was founded in 2001 to encourage communication among brass players and to advance the level of performance, teaching, and literature associated with brass instruments. Its mission is to foster the enjoyment of music, promote music education, and assist in the training of talented young brass performers. The

NOTES ON THE PROGRAM

Wolfgang Amadè Mozart (1756-1791)
Symphony No. 38 in D, K.504, *Prague*

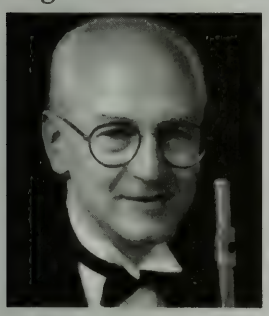
First performance: January 19, 1787, Prague, Mozart cond. *First BSO performance*: January 1882, Georg Henschel cond. *First Tanglewood performance*: July 22, 1951, Charles Munch cond. *Most recent Tanglewood performance*: August 14, 2005, Andrew Davis cond.

It was in 1781 that Mozart made his permanent move from Salzburg to Vienna; 1787 was the date of the first of his four journeys to Prague, the year of the C major and G minor viola quintets, of the A minor Rondo for piano and *Eine kleine Nachtmusik*, of the A major violin sonata, K.526, and of *Don Giovanni*, the year also of the deaths of his father and of the pet starling who could whistle the theme of the finale of the piano concerto in G. Between the two years we have the phenomenal rise of Mozart's reputation in Vienna and the start of its decline. He married Constanze Weber, with whose older sister Aloysia he had once been very much in love, and three children were born, of whom one survived infancy. And he wrote in those few years *The Abduction from the Seraglio*, the six quartets dedicated to Haydn, most of his great piano concertos, the *Haffner* and *Linz* symphonies, a quartet and a quintet with piano, the large fragment of the C minor Mass, and *Figaro*. Among other things.



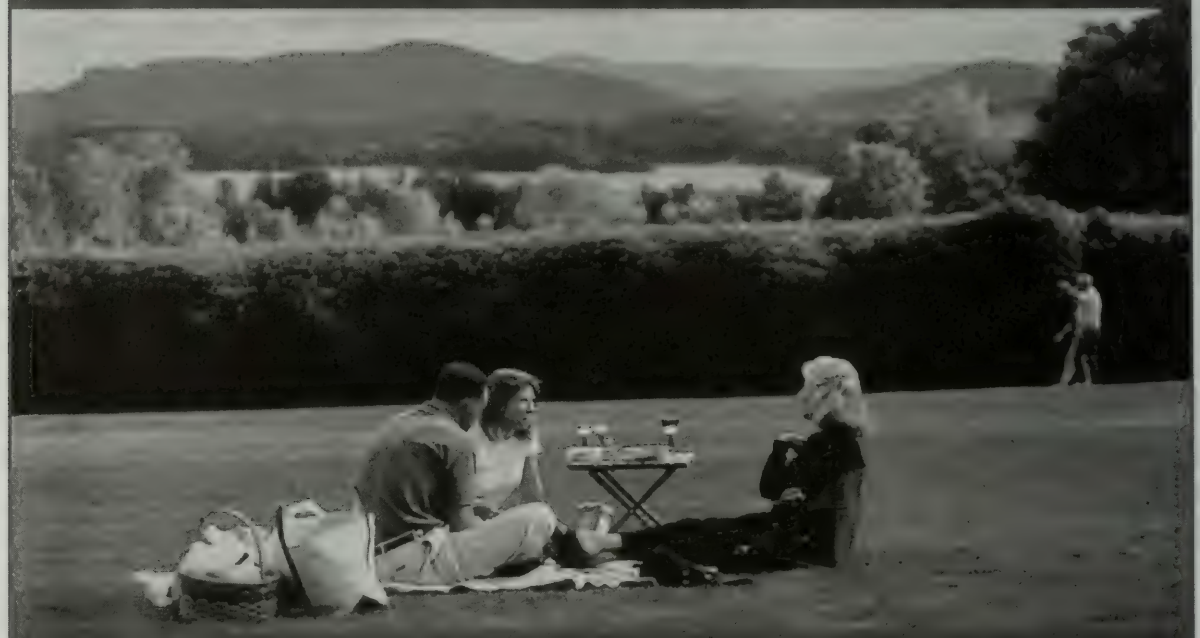
As Vienna began to lose interest, Prague adopted him. *Le nozze di Figaro* was first

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Flutist **Fenwick Smith** has been contributing to the musical life of Boston for more than thirty years. In 1975 he joined the New England Woodwind Quintet and the contemporary-music ensemble Boston Musica Viva. He has performed on Baroque flute with Boston's leading early-music ensembles, and has been a member of the Boston Chamber Music Society since 1984. Fenwick often includes chamber music on his annual Jordan Hall recitals, which after twenty-nine seasons are a prominent feature of Boston's concert calendar. Since joining the Boston Symphony Orchestra as second flute in 1978, Fenwick has spent five of those years as acting assistant principal flute. As a concerto soloist he has introduced to Boston audiences Lukas Foss's *Renaissance Concerto* and the flute concertos of John Harbison and Christopher Rouse. His adventuresome discography includes premiere recordings of works by Cage, Copland, Dahl, Foote, Gaubert, Ginastera, Harbison, Koechlin, Pinkham, Rorem, Reinecke, Schulhoff, and Schoenberg. Fenwick is on the faculty of the Tanglewood Music Center and the New England Conservatory; he was the 2001 recipient of NEC's Laurence Lesser Award for Excellence in Teaching. Following his retirement from the BSO, Fenwick will take on an expanded teaching commitment at the Conservatory and continue as a member of the Boston Chamber Music Society. Verne Q. Powell Flutes, Inc., where earlier in his career he worked as a flute maker, plans to sponsor him in master classes and recitals, nationally and internationally, as an emissary of the company. Fenwick also looks forward to further concertizing and recording, and to the pursuit of his many extramusical interests.

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The Walter Piston Society

given there on December 10, 1786, seven months after its premiere in Vienna, and so great was its triumph that the Prague musical community invited Mozart to attend and conduct some of its performances as well as give some concerts. He arrived on January 11, 1787, in the company of his wife and sister-in-law, amazed and touched by the universal *Figaro* madness, everyone, as he reported, "writing about it, talking about it, humming, whistling it, and dancing it." For Prague Mozart played his newest piano concerto, the magnificent C major, K.503, and at a Grand Musical Academy on January 19, he gave them his newest symphony. As an encore, he improvised at the piano one dozen variations on "*Non più andrai*" from *Figaro*—this after half an hour's free extemporization at the keyboard! When he returned to Vienna in February, it was with a commission for a new opera especially for Prague: the contract was met with *Don Giovanni*, first staged in Prague that October.

"My orchestra is in Prague," wrote Mozart to the musicians who had invited him, "and my Prague people understand me." When the news of his death reached them, they prepared in five days a chorus of 120 voices to sing a Requiem, all the bells in the city were set to ringing, and people stood by hundreds in the bitter December cold because the cathedral could not accommodate them all. Reporting on an all-Mozart concert three years after the composer's death, a newspaper wrote that it was "easy to imagine how full the hall was if one knows Prague's artistic sense and its love for Mozart.... This evening was fittingly and admirably devoted to an act of homage to merit and genius; it was a rewarding feast for sensitive hearts and a small tribute to the unspeakable delight that Mozart's divine tones often drew from us.... It is as though Mozart had composed especially for Bohemia; nowhere was his music better understood and executed than in Prague, and even in the country districts it is universally popular."

The *Prague* is one of three Mozart symphonies to begin with a slow introduction, being anticipated in this by the *Linz* Symphony of 1783 and followed by the E-flat symphony, No. 39, of 1788.* Mozart begins here with gestures of utmost formality, but it becomes evident at once that these are a point of reference against which to project what turns into an astonishing series of diversions and extensions. The music goes on and on, eschewing repose, and when we think that a firm cadence is inevitable—and we are now about to enter the sixteenth measure of a very slow tempo—Mozart stops our breath by his dramatic turn into minor. This D minor, with drums and pungently flavorful low trumpets, harks back to the piano concerto in that key, K.466, and ahead to *Don Giovanni*. Having reached that harmony of foreboding, Mozart writes first a powerful rising sequence and then music of gradual, tensely anticipatory subsidence. Our attention thus captured, the Allegro can begin in quiet, subtly off-center harmonically, and against an accompaniment of taut syncopations. It is a beginning that strikingly sets off the festive trumpet-and-drum music to come. When a new theme arrives, it is one of ideally Mozartian grace and freshness. Yet neither the drama of the Adagio nor the urgent elegance of the Allegro prepares us for the coming together of learning and fire that produces the densely polyphonic, irresistibly energetic development. (It is, incidentally, one of the few passages for which Mozart made elaborate sketches.) The extraordinary spirit of these pages enters the recapitulation and the blazing coda.

If we pay but casual attention to how the Andante begins, we could take it to be simply another instance of Mozartian grace. Attend, however, to the specific coloration with which Mozart has here invested the familiar gestures—listen, that is, to the effect produced by the gently unyielding bass and to the poignant chromatic embellishment when the first phrase is repeated—and you learn that nothing is going to be ordinary. Strange

*The work that is misleadingly listed as Mozart's Symphony No. 37, K.444, is actually a slow introduction by Mozart for a symphony by Michael Haydn.

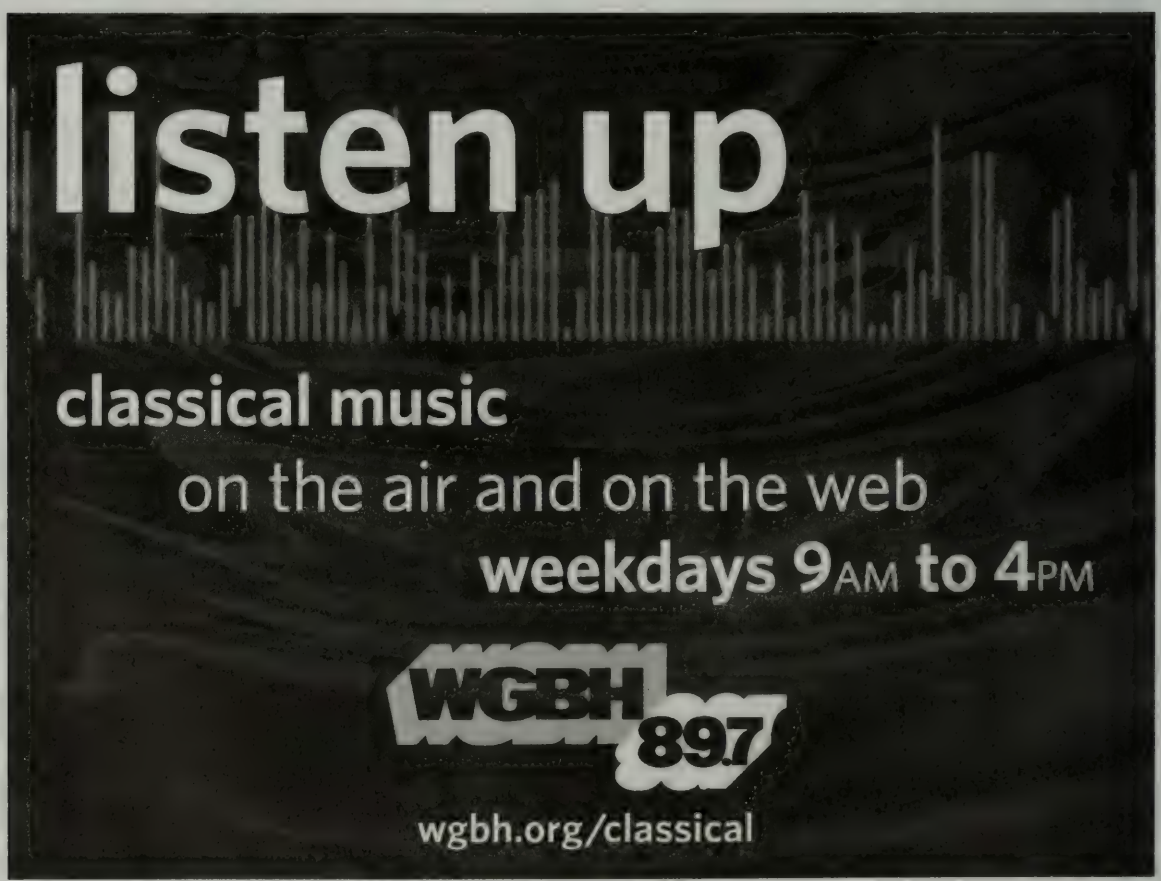
shadows on the harmonies, the quiet force behind the contrapuntal imitations, the sighs in the closing melody, all these contribute to what caused Mozart's biographer, Alfred Einstein, to exclaim, "What a deepening of the concept of Andante is here!" Here, too, there is no minuet; rather, Mozart moves straight into one of his most miraculous finales, a movement that combines strength without heaviness, crackling energy of rhythm, a challenge to the most virtuosic of orchestras, and, as always, grace. We think of Mozart's last three symphonies as a special group. If, however, we think not of chronology, but of quality, then surely attainment of miracle in the genre is reached first, and no less, in the *Prague*.

—Michael Steinberg

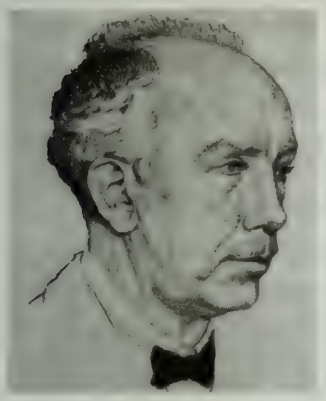
Richard Strauss (1864-1949)
Suite from *Der Rosenkavalier*, Opus 59

First performance of complete opera: January 26, 1911, Dresden Court Opera, Ernest von Schuch cond. *First performance of the Suite*: October 5, 1944, New York Philharmonic, Artur Rodzinski cond. *First BSO performance of the Suite*: January 1949, Thor Johnson cond. *First Tanglewood performance*: August 13, 1955, Pierre Monteux cond. *Most recent BSO performance at Tanglewood*: July 3, 1997, Seiji Ozawa cond. *Most recent Tanglewood performance*: July 8, 2001, Pittsburgh Symphony Orchestra, Mariss Jansons cond.

By 1909 Strauss was, with Puccini, the most famous and the richest composer alive. He had written a string of orchestral works—*Aus Italien*, *Macbeth*, *Don Juan*, *Ein Heldenleben*, *Tod und Verklärung*, *Till Eulenspiegel*, *Also sprach Zarathustra*, *Don Quixote*, and the *Symphonia domestica*—many of which at once became indispensable repertory items; he had emerged as an important song composer; and latterly, with *Salome* in 1905 and *Elektra* at the beginning of 1909, he had made his mark in the opera world, and in a

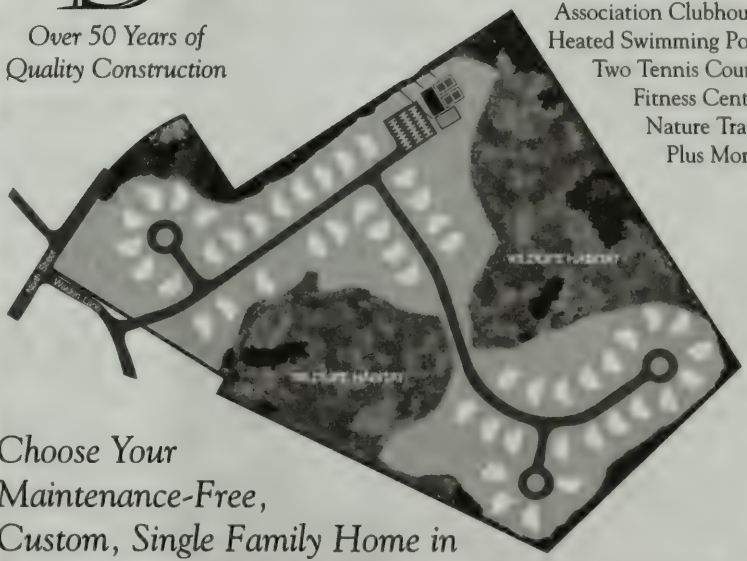


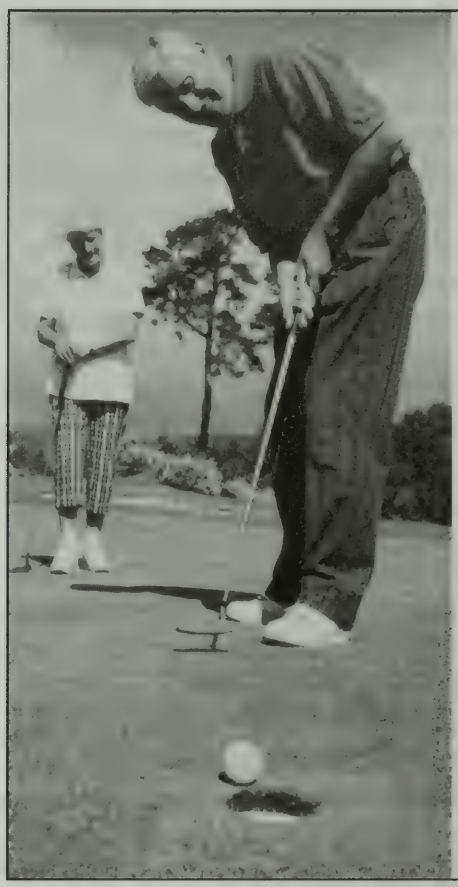
big way. As far back as 1903 he had seen Max Reinhardt's Berlin production of a new adaptation of Sophocles' *Electra* by the then twenty-nine-year-old Viennese poet Hugo von Hofmannsthal. It interested him as possible operatic material, but not until 1906 did he ask von Hofmannsthal for permission to set the play. It was the prelude to an extraordinary working friendship that lasted through a further half-dozen major projects until the poet's death in 1929 and that properly began with their collaboration on *Der Rosenkavalier*. Drawing on a vast range of sources, von Hofmannsthal provided a libretto of which Strauss said that it practically set itself to music. The action takes place in 18th-century Vienna.



In brief: the young wife of Field Marshal von Werdenberg has taken as lover the seventeen-year-old Count Octavian Rofrano. She receives a call from an impoverished and chaw-bacon country cousin, Baron Ochs auf Lerchenau, who has come for advice. He has arranged to become engaged to Sophie von Faninal, daughter of a newly rich and newly ennobled army contractor who is as keen to benefit from Ochs's title as Ochs is to get hold of some of the Faninal money. Custom—and this is entirely an invention of von Hofmannsthal's—demands that the formal proposal be preceded by the presentation to the prospective bride of a silver rose: can the Marshal's lady suggest a young man of suitable bearing and background to take on the role of the rose-bearing knight, the "Rosenkavalier"? The Marschallin, as she is always referred to, suggests Octavian. Octavian and Sophie fall in love at sight; by means of a series of degrading tricks the projected Ochs-Faninal alliance is undermined; and the Marschallin and Ochs renounce Octavian and Sophie respectively, the former with sentimental dignity, the latter in an atmosphere of rowdy farce.




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The *Rosenkavalier* Suite consists of the following passages from the opera: the Prelude, which depicts with drastic explicitness the bedtime fun of the Marschallin and Octavian; the scene of Octavian's presentation of the silver rose to the blushing sixteen-year-old Sophie and the subsequent conversation of the two; music associated with Ochs, specifically the waltz in which he states that no night with him can ever be too long; the trio—three simultaneous sololoquies actually—of the Marschallin, Octavian, and Sophie, just after Octavian, not without a somewhat angry nudge from the Marschallin, has found the courage to cross the stage from his old love to his new; the final duet of Octavian and Sophie; and another of Ochs's waltzes, an exuberant one to which he sings that he can't help it, he just has the good luck of all Lerchenaus (this is the one item in the suite that departs from the sequence of events in the opera, the arranger obviously wanting a bang-up finale).

The publisher's catalogue, incidentally, abounds in arrangements of music from *Der Rosenkavalier* for, among other things, piano and piano duet, unaccompanied violin or flute or cello (all available in simplified versions), mandolin or two mandolins or two mandolins with piano, band arrangements for each branch of service (all had distinctive combinations in the bands of the old German and Austrian armies), Schrammel quartet (the combination of two violins with guitar and accordion one hears in Viennese wine gardens), zither, and Hitler Youth Orchestra. The 1945 orchestral suite, though some may object to a certain lack of sensibility with which the juxtapositions have been managed, is not the worst of these.

—Michael Steinberg

Ludwig van Beethoven (1770-1827)
Piano Concerto No. 5 in E-flat, Opus 73, *Emperor*

First performance: November 28, 1911, Leipzig Gewandhaus Orchestra, Johann Philipp Christian Schulz cond., Friedrich Schneider, soloist. *First BSO performances*: January 1882, Georg Henschel cond., Carl Baermann, soloist. *First Tanglewood performance*: August 2, 1947, Serge Koussevitzky cond., Jacob Lateiner, soloist. *Most recent Tanglewood performance*: July 12, 2003, Rafael Frühbeck de Burgos cond., Van Cliburn, soloist.

"Nothing but drums, cannons, human misery of every sort!": thus Beethoven wrote his publisher on July 26, 1809. The Fifth Piano Concerto is a magnificent affirmation asserted in terrible times. In 1809 Austria was at war with France for the fourth time in eighteen years. Throughout this crescendo of public wretchedness, Beethoven had been working with phenomenal intensity. Even so, one can understand that he was seriously tempted late in 1808 to accept the offer of a post as court composer to Jerome Bonaparte, puppet King of Westphalia. That gave the Viennese another cause for alarm, and three wealthy patrons banded together to guarantee him an income for life provided that he stay in Vienna or some other city within the Austrian Empire.



Beethoven entered into this unprecedented agreement on March 1, 1809, and must have regretted it often during the subsequent months. On April 9 Austria once again declared war on France, this time with Britain and Spain as allies. One month later Napoleon's army was in the suburbs of Vienna. The Empress left the capital with most of her family and household, and the French artillery began its terrifying assault. On the worst night of all, that of May 11, Beethoven made his way through the broken glass, collapsed masonry, fires, and din to find refuge in the cellar of

the house of his brother Caspar. There he covered his head with pillows, hoping thus to protect the remaining shreds of his hearing. Toward the end of the summer Beethoven regained his power to concentrate, and by year's end he had completed several remarkable works, including the E-flat piano concerto. But Beethoven never again composed as prolifically as he had between 1802 and 1808. His biographer Maynard Solomon calls this period the composer's "heroic decade." The *Sinfonia eroica* in E-flat (1803-04) most forcefully defined the new manner. The Fifth Piano Concerto marks both its summit and its termination.

In English-speaking countries, this concerto is called the "*Emperor*"—to Beethoven's "profound if posthumous disgust," as Donald Francis Tovey put it. The origins of the name are obscure, although there is a story, unauthenticated and unlikely, that at the first Vienna performance a French officer exclaimed at some point, "*C'est l'Empereur!*"

Starting to sketch the Fifth Concerto, Beethoven turned his mind to the question of how one might begin in an original and striking manner. He introduces the piano sooner than an audience 193 years ago expected to hear it—not, however, with a lyric (or, indeed, any sort of) thematic statement, but in a series of cadenza-like flourishes. The opening E-flat chord, besides being magnificently imposing, is also instantly recognizable; it consists only of E-flats and G's, and not until the piano comes in do we hear the B-flats that complete the triad. The piano responds to each of the three chords with fountains and cascades of arpeggios, trills, and scales. Each of the three "fountains" brings in new pianistic possibilities, and the entire first movement—the longest Beethoven ever wrote—is continually and prodigiously inventive in this department.

Beethoven makes clear that the slow moment should not drag, qualifying *Adagio* with *un poco mosso* ("moving a bit") and giving ¢ as the time signature (meaning that there should be two principal pulses in each measure). The chief music here is a chorale introduced by muted strings, to which the piano's first response is an aria, pianissimo, *espressivo*, and mostly in triplets. Beethoven gives us two variations on the chorale, the first given to the piano, the second to the orchestra with the piano accompanying (but the accompaniment contains the melody, rhythmically "off" by a fraction and thus an instance of rhythmic dissonance).

The music subsides into stillness. Then Beethoven makes one of his characteristically drastic shifts, simply dropping the pitch by a semitone from B-natural to B-flat (bassoons, horns, pizzicato strings, all pianissimo). This puts us right on the doorstep of E-flat major, the concerto's home key. Remaining in the tempo of the slow movement and still pianissimo, Beethoven projects the outlines of a new theme, made, like all the others in this concerto, of the simplest imaginable stuff.

Suddenly this new idea bursts forth in its proper tempo, that of a robust German dance, and fortissimo: the finale has begun. The dance theme is elaborated by exciting syncopation. Just before the end, the timpani attain unexpected prominence in a passage of equally unexpected quiet. But this descent into adagio and pianissimo is undone in a coda as lively as it is brief.

—Michael Steinberg

GUEST ARTISTS

For a biography of **Donald Runnicles**, see page 23.

Lars Vogt



Lars Vogt has rapidly established himself as one of the leading pianists of his generation. Born in the German town of Düren in 1970, he first came to public attention when he won second prize at the 1990 Leeds International Piano Competition. He has since gone on to give major concerto and recital performances throughout Europe, Asia, and North America. An exclusive EMI recording artist, Mr. Vogt has made fifteen discs for that label, including the Schumann and Grieg piano concertos and the first two Beethoven concertos with the City of Birmingham Symphony Orchestra and Sir Simon Rattle, as well as solo recordings of Haydn, Beethoven, Schubert, Brahms, Schumann, Tchaikovsky, and Mussorgsky. Last season EMI released a disc of French violin sonatas with Sarah Chang and the complete Brahms duo-sonatas. His most recent concerto release is Hindemith's *Kammermusik* No. 2 with the Berlin Philharmonic and Claudio Abbado. In the 2005-06 season, Lars Vogt's close relationship with the Berlin Philharmonic continued with concerts under Christian Thielemann, who also led his debut with the Munich Philharmonic. In addition, Mr Vogt appeared with the London Symphony Orchestra under Bernard Haitink and the Mahler Chamber Orchestra under Daniel Harding in Salzburg, to commemorate the 250th anniversary of Mozart's birth. He returned to Tokyo for his fourth appearance with the NHK Symphony. In the United States he performed with the symphony orchestras of Atlanta, Chicago, Los Angeles, San Francisco, and Pittsburgh, and returned to Carnegie Hall for a solo recital and a concerto performance with the Stockholm Philharmonic, Alan Gilbert conducting. He also appeared in recital with violinist Christian Tetzlaff in New York, Philadelphia, and Princeton. Lars Vogt enjoys a high-profile career as a recitalist and chamber musician, having appeared over the past two seasons in New York, Tokyo, London, Paris, Vienna, Rome, and Amsterdam. In summer 2005 he was featured at the BBC Proms and the festivals of Salzburg, Lucerne, Edinburgh, the Schubertiade, and La Roque d'Antheron. In June 1998 he founded his own festival, "Spannungen," in Heimbach, Germany. The festival's success has been marked by the release of ten live recordings on EMI. Mr. Vogt enjoys regular collaborations with such musical colleagues as violinist Christian Tetzlaff, actor Klaus-Maria Brandauer and comedian Konrad Beikircher. In 2007 he will perform Schubert's *Winterreise* with Thomas Quasthoff at the Salzburg Easter Festival. Mr. Vogt studied with Ruth Weiss and Prof. Karl-Heinz Kämmerling. He lives near Cologne with his wife, the Russian composer Tatjana Komarova, and their young daughter, Isabelle. Lars Vogt made his Boston Symphony Orchestra debut at Tanglewood in August 2004 as soloist in Beethoven's Piano Concerto No. 1, having performed all three Brahms violin sonatas with violinist Christian Tetzlaff in Ozawa Hall the previous night. Tonight's concert is his first Boston Symphony appearance since then.



Walter H. Scott

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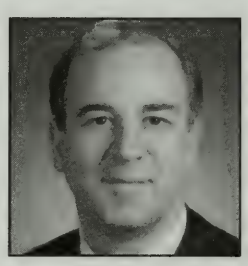


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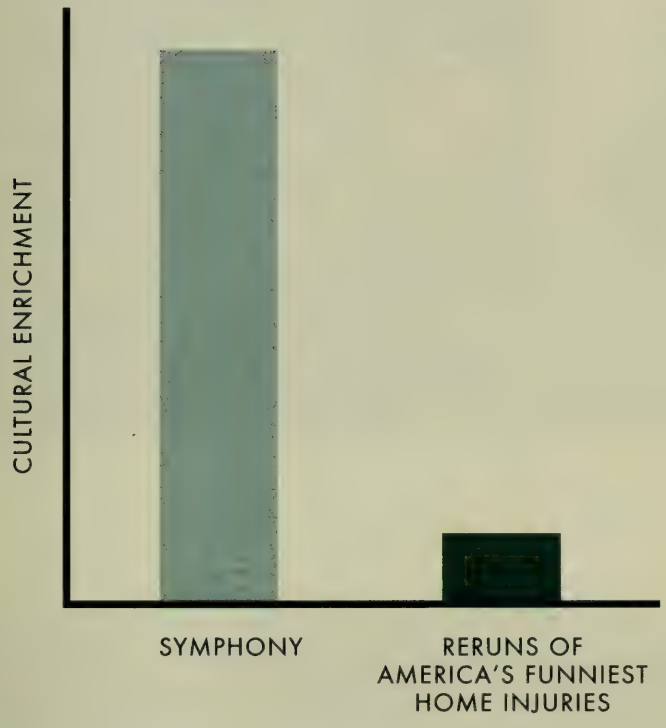
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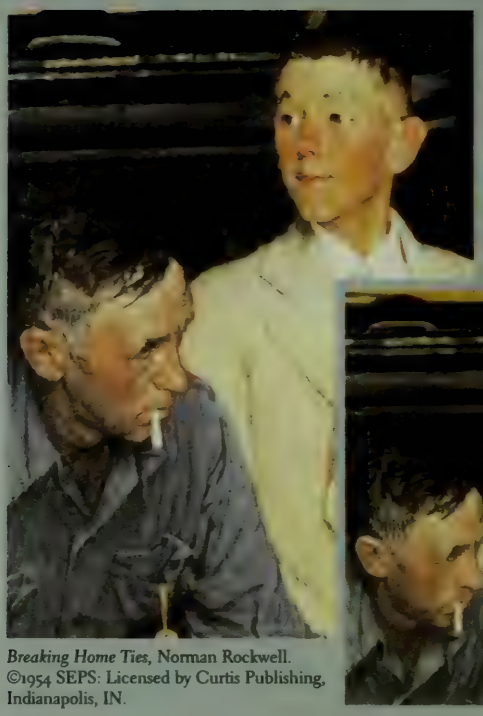
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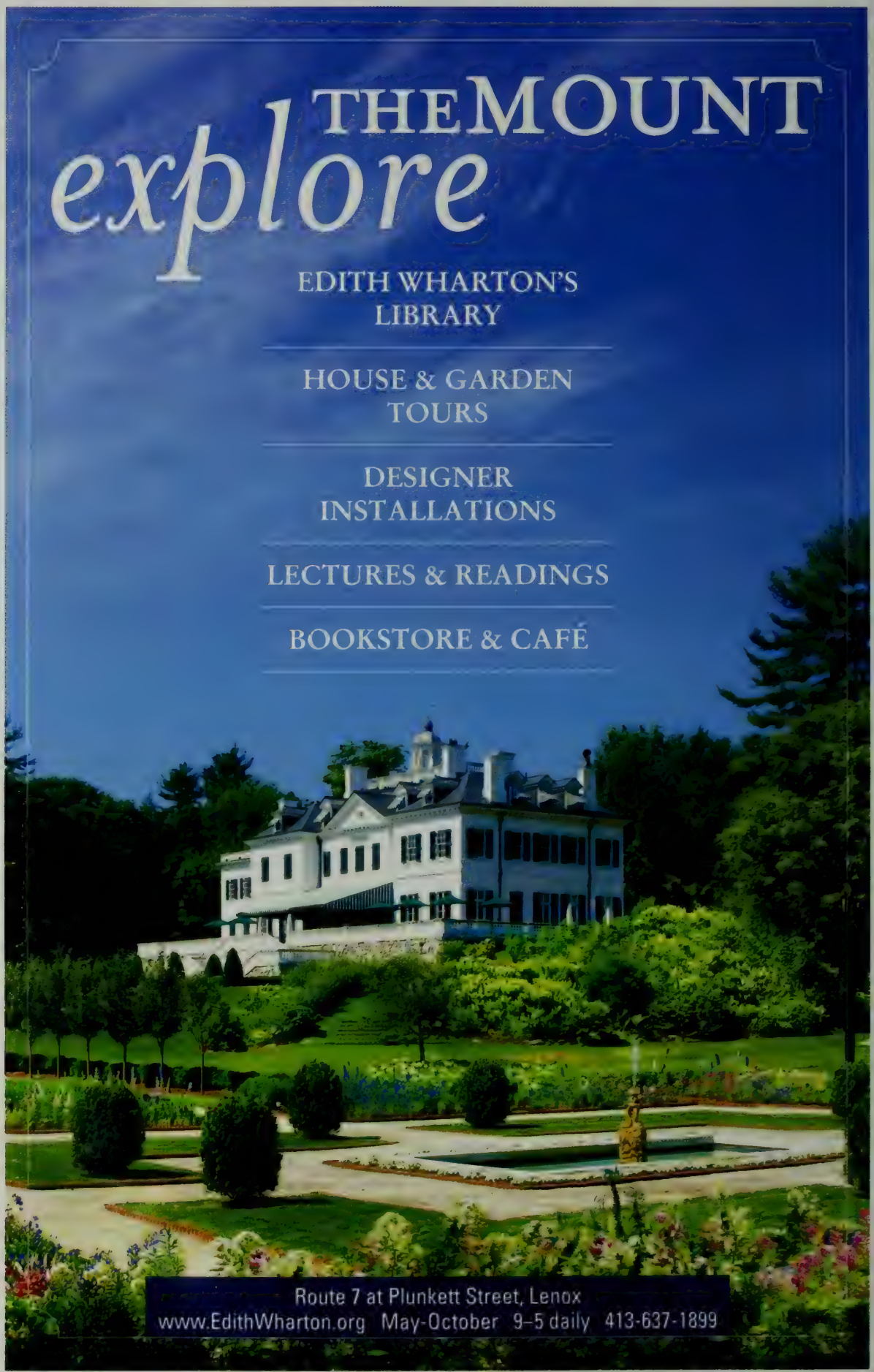
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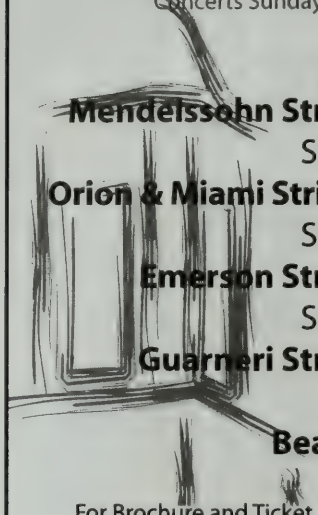


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GIDON KREMER, artistic director and violin soloist

MOZART The Complete Violin Concertos, Program 1, plus music of SCHNITTKE and NYMAN
Celebrating the 250th anniversary of Mozart's birth

Thursday, August 3, at 8:30

KREMERATA BALTICA
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MOZART The Complete Violin Concertos, Program 2, plus music of SHOSTAKOVICH and RASKATOV
Celebrating the 250th anniversary of Mozart's birth

Friday, August 4, at 6 (Prelude)

MEMBERS OF THE BSO
LARS VOGT, piano

Music of MICHAEL HAYDN, MOZART, and DVOŘÁK

Friday, August 4, at 8:30

BSO—DONALD RUNNICLES, conductor
YO-YO MA, cello

JANÁČEK *Idyll*, for strings
GOLIJOV Cello Concerto (world premiere; BSO 125th anniversary commission)
ELGAR *Enigma* Variations

Saturday, August 5, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Saturday, August 5

Saturday, August 5, at 8:30

BSO—SEIJI OZAWA, conductor
HEIDI GRANT MURPHY, soprano
NATHALIE STUTZMANN, contralto
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MAHLER Symphony No. 2, *Resurrection*

Sunday, August 6, at 2:30

BSO—DONALD RUNNICLES, conductor
LARS VOGT, piano

MOZART Symphony No. 38, *Prague*
STRAUSS Suite from *Der Rosenkavalier*
BEETHOVEN Piano Concerto No. 5, *Emperor*

Friday, August 11, at 6 (Prelude)

MEMBERS OF THE BSO
COREY CEROVSEK, violin

Music of DVOŘÁK, DOHNÂNYI, and MOZART

Friday, August 11, at 8:30

BSO—HARRY BICKET, conductor
COREY CEROVSEK, violin
SARAH CONNOLLY, mezzo-soprano

J.S. BACH Orchestral Suite No. 3
J.S. BACH Violin Concerto No. 2 in E, BWV 1042
HANDEL "Scherza infida," "Qui d'amor nell' suo linguaggio," and "Dopo notte" from *Ariodante*
HANDEL *Royal Fireworks Music*

Saturday, August 12, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
Boston Pops program of Saturday, August 12

Saturday, August 12, at 8:30 p.m.
Film Night at Tanglewood

BOSTON POPS—JOHN WILLIAMS, conductor
YO-YO MA, cello
JAMES EARL JONES, special guest narrator
MASAKAZU YOSHIZAWA, shakuhachi

ALL-WILLIAMS PROGRAM

Sunday, August 13, at 2:30

THE PHILADELPHIA ORCHESTRA
CHRISTOPH ESCHENBACH, music director and conductor

BEETHOVEN Overture to *The Creatures of Prometheus*
BEETHOVEN Symphony No. 8
TCHAIKOVSKY Symphony No. 5

Tuesday, August 15, at 8:30

BOSTON SYMPHONY CHAMBER PLAYERS

MOZART Divertimento No. 14 in B-flat for winds, K.270
GANDOLFI *Plain Song, Fantastic Dances*
SCHUBERT String Quintet in C, D.956

Thursday, August 17, at 8:30

THE TALLIS SCHOLARS
"From Dresden to Innsbruck"

To include music by Isaac, Schütz, and Hassler, plus the *Miserere* by Allegri

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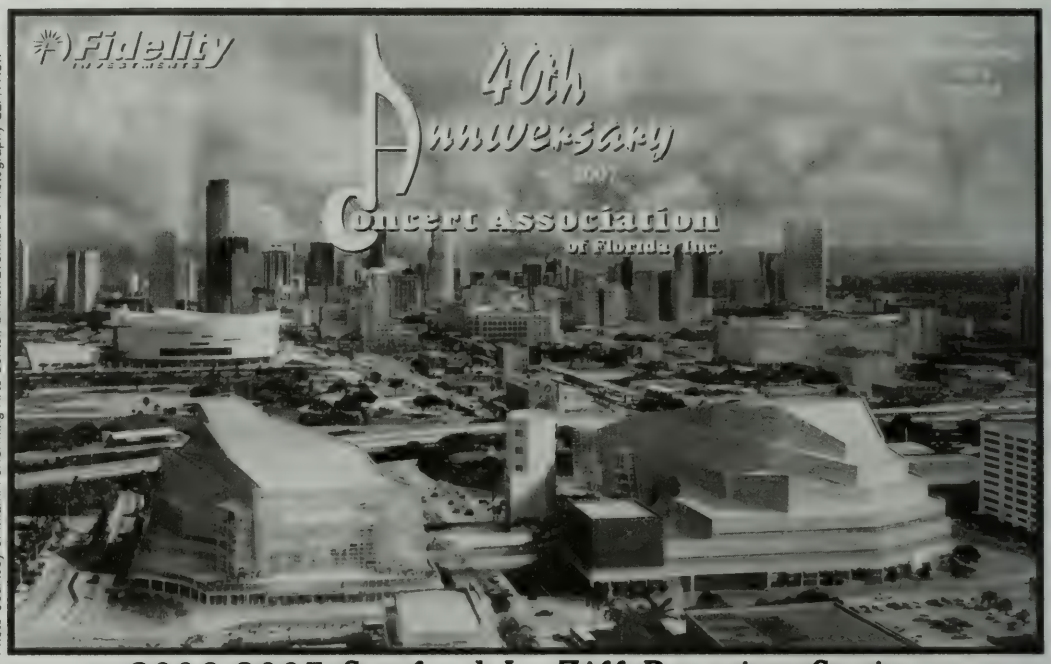


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2006-2007 Sanford L. Ziff Prestige Series

I Friday, November 10, 2006 at 8 PM
ORQUESTRA DE SÃO PAULO
John Neschling, Conductor • Soloist TBA
An All-Latin Program

II Tuesday, November 28, 2006 at 7 PM
ROLANDO VILLAZON
Metropolitan Opera Tenor
Special Gala Performance with Festival Symphony Orchestra • Ion Marin, Conductor

III Saturday, December 9, 2006 at 8 PM
IL TROVATORE
by Verdi in a concert version with Festival Symphony Orchestra • Daniel Oren, Conductor
Maria Guleghina, Soprano
Marianne Cornetti, Mezzo-Soprano
Salvatore Licitra, Tenor
Lado Ataneli, Baritone
Burak Bilgili, Bass
Master Chorale of South Florida
Jo-Michael Scheibe, Director

IV Thursday, February 8, 2007 at 8 PM
BOSTON POPS ESPLANADE ORCHESTRA
Keith Lockhart, Conductor
Michael Chertock, Piano
A Gershwin Celebration
Sponsored by Fidelity Investments

V Tuesday, February 13, 2007 at 8 PM
CHICAGO SYMPHONY ORCHESTRA
David Zinman, Conductor • Gil Shaham, Violin

VI Friday, February 16, 2007 at 8 PM
ACADEMY OF ST. MARTIN IN THE FIELDS
Sir Neville Marriner, Conductor
Jonathan Biss, Piano

VII Monday, February 26, 2007 at 8 PM
ATLANTA SYMPHONY ORCHESTRA
Robert Spano, Conductor • Emanuel Ax, Piano

VIII Monday, March 12, 2007 at 8 PM
ITZHAK PERLMAN, Violin
Rohan De Silva, Piano

IX Saturday, April 7, 2007 at 8 PM
NATIONAL PHILHARMONIC OF RUSSIA
Vladimir Spivakov, Conductor
Olga Kern, Piano

X Monday, May 7, 2007 at 8 PM
EVGENY KISSIN, Piano

Thursday, February 22, 2007 at 8 PM
Special Dance Event
SAVION GLOVER
with orchestra

Friday, March 23, 2007 at 8 PM
Special Gala Event
Sponsored by Fidelity Investments
ANGELA GHEORGHIU, Soprano
with Festival Symphony Orchestra
Eugene Kohn, Conductor

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Friday, August 18, at 6 (Prelude)

MEMBERS OF THE BSO
HILARY HAHN, violin
RANDALL HODGKINSON, piano

Music of MOZART and BRAHMS

Friday, August 18, at 8:30

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
ANN HOBSON PILOT, harp
JOSEP COLOM, piano

TURINA (orch. Frühbeck de Burgos) Theme and Variations, for harp and strings
FALLA *Nights in the Gardens of Spain*, for piano and orchestra
DEBUSSY *La Mer*
RAVEL *Boléro*

Saturday, August 19, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, August 20

Saturday, August 19, at 8:30

BSO—HERBERT BLOMSTEDT, conductor
HILARY HAHN, violin

DVOŘÁK Violin Concerto
BEETHOVEN Symphony No. 3, *Eroica*

Sunday, August 20, at 2:30

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
PETER SERKIN, piano

ALL-BRAHMS PROGRAM
Piano Concerto No. 2
Symphony No. 2

Sunday, August 20, at 8:30

BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, conductor
ROCKAPELLA

"Our '70s Show"
An evening of musical hits from the '70s; fireworks to follow the concert

Wednesday, August 23, at 3:30

EMANUEL AX, piano
YO-YO MA, cello

ALL-BEETHOVEN PROGRAM

Friday, August 25, at 6 (Prelude)

MEMBERS OF THE BSO
YEFIM BRONFMAN, piano

Music of SHOSTAKOVICH and MOZART

Friday, August 25, at 8:30

BSO—GUSTAVO DUDAMEL, conductor
IMOGEN COOPER, piano
ISABEL LEONARD, mezzo-soprano

BERNSTEIN Overture to *Candide*
BEETHOVEN Piano Concerto No. 1
FALLA *The Three-cornered Hat* (complete)

Saturday, August 26, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, August 27

Saturday, August 26, at 8:30

BSO—HERBERT BLOMSTEDT, conductor
EMANUEL AX, piano

BEETHOVEN Piano Concerto No. 2
BRUCKNER Symphony No. 7

Sunday, August 27, at 2:30

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
YEFIM BRONFMAN, piano

ALL-BEETHOVEN PROGRAM
Piano Concerto No. 4
Symphony No. 7

Programs and artists subject to change.

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2006 TANGLEWOOD MUSIC CENTER PERFORMANCE SCHEDULE

Unless otherwise noted, all events take place in the Florence Gould Auditorium of Seiji Ozawa Hall. Other venues are the Shed, Chamber Music Hall (CMH), and Theatre (TH).

♪ indicates free admission to ticket holders for that afternoon's 2:30 p.m. concert or that evening's 8:30 p.m. concert.
* indicates that tickets are available through the Tanglewood Box Office or SymphonyCharge.

Friday, June 23, at 8:30 p.m.
Chamber Music Concert

Saturday, June 24, at 10 a.m., 1 p.m., and 4 p.m.
String Quartet Marathon: Three 2-hour performances

Sunday, June 25, at 10 a.m.
Chamber Music Concert

Sunday, June 25, at 2:30 p.m.
Chamber Music Concert

Tuesday, June 27, at 8:30 p.m.
Vocal Recital

Sunday, July 2, at 10 a.m.
Chamber Music Concert

Monday, July 3, at 2:30 p.m.
Opening Exercises
(free admission; open to the public)

Monday, July 3, at 8:30 p.m. *
The Phyllis and Lee Coffey Memorial Concert
TMC ORCHESTRA
BERNARD HAITINK, TOMASZ GOLKA (TMC Fellow), and EVA OLLIKAINEN (TMC Fellow), conductors
MOZART Symphony No. 35, *Haffner*
STRAUSS *Death and Transfiguration*
SHOSTAKOVICH Symphony No. 10

Wednesday, July 5, at 8:30 p.m. (CMH)
Music for solo instruments by TMC Composition Fellows

Saturday, July 8, at 6 p.m. ♪
Prelude Concert

Sunday, July 9, at 10 a.m.
Chamber Music Concert

Wednesday, July 12, at 8:30 p.m. (Shed) *
BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor
with TMC VOCAL FELLOWS
"Bernstein on Broadway"

Saturday, July 15, at 6 p.m. ♪
Prelude Concert–Vocal Recital

Saturday, July 15, 8:30pm (Shed) *
The Leonard Bernstein Memorial Concert
To benefit the Tanglewood Music Center
Supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean.
TMC ORCHESTRA
JAMES LEVINE, conductor
VOCAL SOLOISTS
STRAUSS *Elektra*

Sunday, July 16, at 10 a.m.
Chamber Music Concert
TMC CONDUCTORS SHOWCASE
Music of WAGNER, CARTER, SCHOENBERG, and BRAHMS

Saturday, July 22, at 6 p.m. ♪
Prelude Concert

Sunday, July 23, at 10 a.m.
Chamber Music Concert

Tuesday, July 25, at 2 p.m. *
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon events: TMC Vocal Recital at 2:30 p.m.; TMC Chamber Music at 5 p.m. (STRAVINSKY *L'Histoire du soldat* with narrators JOHN HARBISON, MILTON BABBITT, and ELLIOTT CARTER)
TMC Brass Fanfares at 8 p.m. (Shed)
Gala concert at 8:30 p.m. (Shed):
TMC ORCHESTRA, BSO, and BOSTON POPS ORCHESTRA
JAMES LEVINE, JOHN WILLIAMS, KEITH LOCKHART, and STEFAN ASBURY, conductors
Program to include
GERSHWIN *Cuban Overture*
BERNSTEIN Suite from *On the Waterfront*
ELLINGTON *Harlem*
TCHAIKOVSKY *1812 Overture*

Thursday, July 27 – Monday, July 31
2006 FESTIVAL OF CONTEMPORARY MUSIC
Stefan Asbury, director
John Harbison, festival advisor
To include the American stage premiere of Elliott Carter's opera *What Next* ♪
Made possible by the generous support of Dr. Raymond and Hannah H. Schneider, with additional support through grants from The Aaron Copland Fund for Music, the Fromm Music Foundation, The Geoffrey Hughes Foundation, The Helen F. Whitaker Fund, and Patricia Plum Wylde
Detailed program information available at the Main Gate

Saturday, August 5, at 6 p.m. ♪
Prelude Concert

Sunday, August 6, at 10 a.m.
Chamber Music Concert

Sunday, August 6, at 6 p.m. ♪
Prelude Concert

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Sunday, August 6, at 8:30 p.m. *
The Margaret Lee Crofts Concert
TMC ORCHESTRA
STEFAN ASBURY, conductor
DAWN UPSHAW, soprano
DVOŘÁK *Carnival* Overture
FAURÉ *Pelléas et Mélisande* Suite
BABBITT *From the Psalter*
SIBELIUS *Luonnotar*
RAVEL *Daphnis and Chloé*, Suite No. 2

Tuesday, August 8, at 8:30 p.m.
Vocal Recital

Wednesday, August 9, at 8:30 p.m.
NEW FROMM PLAYERS & TMC FELLOWS
TINA PACKER and SHAKESPEARE & COMPANY actors
Music for the theatre by TMC Composition Fellows

Thursday, August 10, at 8:30 p.m.
Vocal Recital

Saturday, August 12, 2:30 p.m. (TH)
Chamber Music Concert

Saturday, August 12, 6 p.m. ♪
Prelude Concert

Sunday, August 13, at 10 a.m.
Chamber Music Concert

Monday, August 14, at 6 p.m. ♪
Prelude Concert

Monday, August 14, at 8:30pm *
The Daniel and Shirlee Cohen Freed Concert
TMC ORCHESTRA
HERBERT BLOMSTEDT and
TMC CONDUCTING FELLOWS conducting
BEETHOVEN Symphony No. 4
LIDHOLM *Kontakion*, Hymn for Orchestra
HINDEMITH *Mathis der Maler*

Except for concerts requiring a Tanglewood Box Office ticket (indicated by an asterisk * or music note ♪), tickets for TMC events are only available one hour before concert time.

TMC Orchestra concerts are cash/charge; all other TMC concerts are cash only.

TMC Orchestra Hall tickets	**$26**
TMC Orchestra Lawn tickets	**$11**
Other TMC concerts	**$11**

General Public and Tanglewood Donors up to $150: For TMC concerts, tickets are available one hour prior to concert start time at the Ozawa Hall Box Office only (except July 27 and July 28). *Please note that availability for seats inside Ozawa Hall is limited and concerts may sell out.*

Friends of Tanglewood $150+: Order your tickets for TMC Orchestra concerts (July 3; August 6 & 14) in advance by calling SymphonyCharge at 888-266-1200 or (617) 266-1200. For other TMC concerts, present your Friends of Tanglewood membership card at the Ozawa Hall Gate for admittance up to one hour prior to concert start time. Additional tickets and tickets for non-Friends: $11. **For information on becoming a Friend of Tanglewood, call (413) 637-5261, or visit www.bso.org**

Back this season!
Festival of Contemporary Music Pass **$50**
Purchase a pass to the 2006 FCM, valid for five TMC performances on July 29, 30, and 31, as well as the ability to purchase a discounted $30 ticket for the Operas in the Theatre on July 27 and 28. (To obtain the opera ticket, based on availability, please go to the Box Office and show the FCM pass.)

Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at www.bso.org. All programs are subject to change.



2006 BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

Concert Schedule (all events in Seiji Ozawa Hall unless otherwise noted)

ORCHESTRA PROGRAMS: **Saturday, July 15, 2:30 p.m.** Federico Cortese conducts music of Verdi, Britten, and Brahms; **Saturday, July 29, 2:30 p.m.–40th Anniversary Gala Concert.** James Gaffigan and Ann Howard Jones conduct Poulenc, Strauss, Rossini, Dvořák, and a new work by Nico Muhly; **Saturday, August 12, 2:30 p.m.** David Hoose conducts Bach/Elgar and Shostakovich.

WIND ENSEMBLE PROGRAMS: **Friday, July 12, 8:30 p.m.** David Martins conducts Bernstein, Camphouse, Alfred Reed, Hindemith, Whitacre, and H. Owen Reed; **Friday, July 28, 8:30 p.m.** H. Robert Reynolds conducts Shostakovich, Wagner, Hindemith, Warren Benson, John Mackey, and a new work by TMC Fellow Tim Andres.

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6:00 p.m.: **Tuesday, July 18; Wednesday, July 19; Thursday, July 20; Tuesday, August 8; Wednesday, August 9; Thursday, August 10.**

Tickets available one hour before concert time. Admission is $11 for orchestra concerts, free to all other BUTI concerts. For more information, call (413) 637-1430.

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August 1 – 31, 2006

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www.becketartscenter.org
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Berkshire Botanical Garden
Stockbridge, 413-298-3926
www.berkshirebotanical.org
Beautiful display gardens open daily 10-5. Flower Show 8/5-6, Fete des Fleurs 8/19.

Berkshire Choral Festival
Sheffield, 413-229-1999
www.choralfest.org
Choral masterpieces-225 voices, Springfield Symphony. August 5, 12. Concerts at 8pm.

Berkshire Museum
Pittsfield, 413-443-7171
www.berkshiremuseum.org
Baseball thru October 29, celebrates Red Sox/Yankee rivalry with memorabilia & photographs.

Berkshire Opera Company
Pittsfield, 413-442-9955
www.berkshireopera.org
Madama Butterfly by Puccini, August 17-29 at the Koussevitsky Arts Center, Pittsfield.

Berkshire South Regional Community Center
Great Barrington, 413-528-2810
www.berkshiresouth.org
Feng Shui Tea 8/13 3:00-4:30pm; Bridge Social 8/13 1:00-3:00pm.

Berkshire Theatre Festival
Stockbridge, 413-298-5576
www.berkshiretheatre.org
Wendy Wasserstein's *The Heidi Chronicles* with Kate Jennings Grant, August 15-September 2.

The Bidwell House Museum
Monterey, 413-528-6888
8/5 Sing-along 1:00-2:00pm; Wild Edible Plants 2:30-4:00pm. 9/2 Robert Thorson, Stone by Stone 10:00am.

The Colonial
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Music & More
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www.newmarlborough.org
New Marlboro Meeting House
8/12 Gregory Whitehead, 8/19 Burning Wall – film, 8/26 Berkshire Writers.

Norman Rockwell Museum
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www.nrm.org
A Rockwell Rediscovered & Frederic Remington and the *American Civil War: A Ghost Story* – 10/29.

North Adams Museum of History & Science
North Adams, 413-664-4700
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Williams College Museum of Art
Williamstown, 413-597-2429
www.wcma.org
Jackson Pollock at Williams College: A Tribute to Kirk Varnedoe '67
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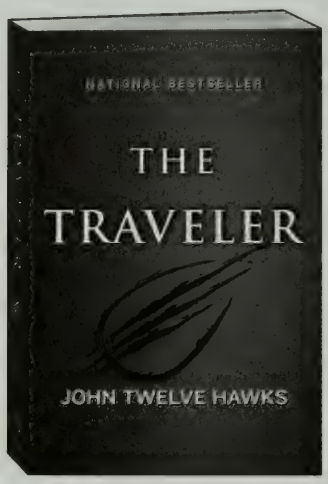
Williamstown Theatre Festival
Williamstown, 413-597-3400
www.wtfestival.org
Romeo & Juliet, *Double Double*, *A Nervous Smile*, *The Opposite of Sex* & *Cabaret* in Aug.

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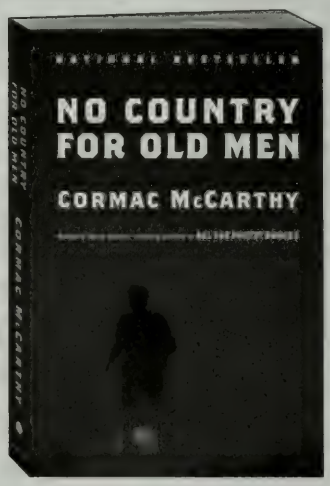
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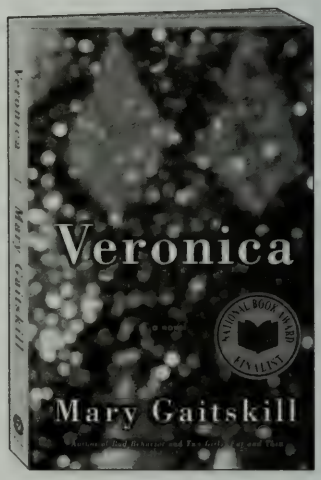
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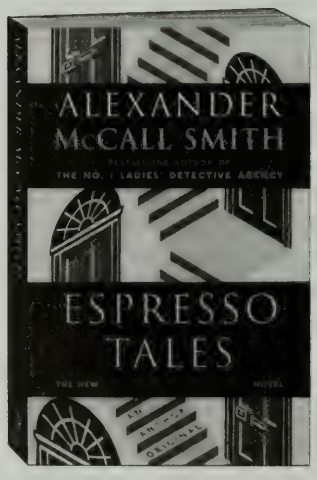
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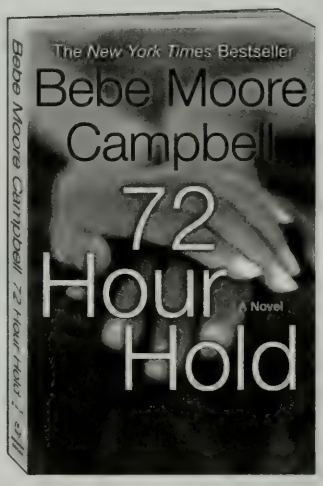
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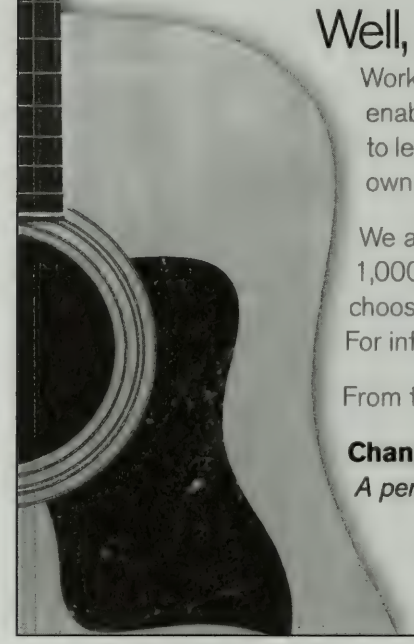
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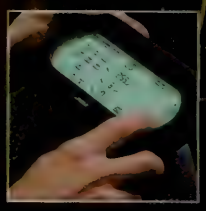
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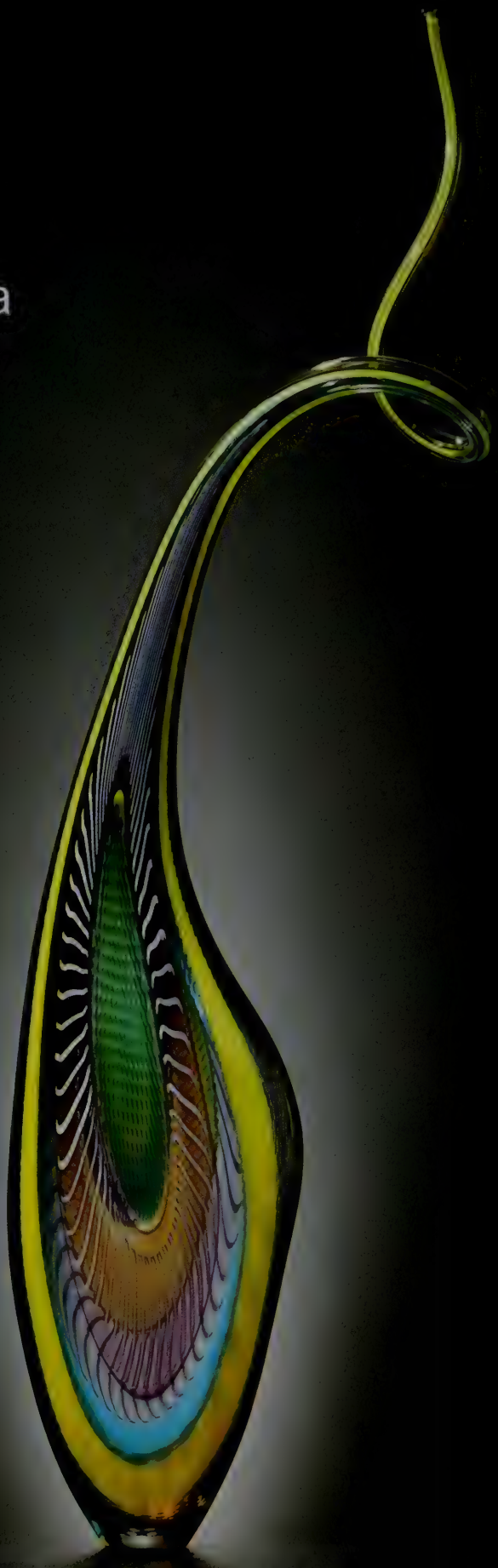
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TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed,...which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present



BSO Archives

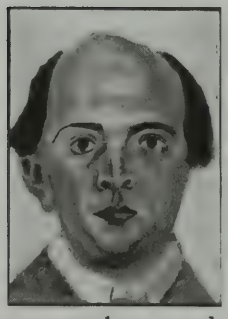
After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

Two "Special Focus" Exhibits at the Tanglewood Visitor Center



"Schoenberg on Display": In conjunction with the BSO's two-season Beethoven/Schoenberg project, the Arnold Schoenberg Center in Austria has graciously lent the BSO a selection of dramatic photographs of Arnold Schoenberg (1874-1951). The displayed photographs—including Schoenberg's "Blue Self-Portrait" of 1910 (shown here)—represent a small portion of a much larger traveling exhibition that was curated by the composer's son and daughter, Lawrence A. Schoenberg and Nuria Schoenberg Nono, and was displayed at Symphony Hall during the 2005-06 season. The Schoenberg Center images are supplemented with materials from the BSO Archives that document BSO performances of works by Schoenberg.

* * * * *

Mozart's "Idomeneo": In recognition of the 250th anniversary of Mozart's birth, a small exhibit of photographs, programs, and other memorabilia from the BSO Archives documents the American premiere performance of Mozart's early opera *Idomeneo* given by the Opera Department of the Berkshire Music Center (now the Tanglewood Music Center) on August 4, 1947, under the direction of Boris Goldovsky. Pictured here in a photo by Howard S. Babbitt, Jr., are Berkshire Music Center students Dorothy Dawson as Idomeneo's son Idamante, Nancy Trickey as the Trojan princess Ilia, and Joseph Laderoute as Idomeneo, the king of Crete, in a scene from the opera's final act.



Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. "So long as art and culture exist there is hope for humanity." Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. Ellen Highstein was appointed Director of the Tanglewood Music Center in 1997.

The 150 young performers and composers in the TMC's Fellowship Program—advanced musicians who generally have completed all or most of their formal training—participate in an intensive program including chamber and orchestral music, opera, and art song, with a strong emphasis on music of the twentieth and twenty-first centuries. All participants receive full fellowships that underwrite tuition, room, and board. TMC Orchestra highlights this summer include a concert performance in the Koussevitzky Music Shed of Strauss's *Elektra* conducted by James Levine with a guest cast of internationally renowned singers, and three TMCO concerts in Seiji Ozawa Hall led by Bernard Haitink (the orchestra's opening concert), Stefan Asbury (with guest artist Dawn Upshaw), and Herbert Blomstedt (making his first appearance with the TMCO in the season's final concert). All TMCO concerts in Ozawa



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Saturday: 9am to 4pm
5:30pm to closing of the grounds
Sunday: noon to 6pm

HIGHWOOD GATE:
Closed during performances
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
5:30pm to closing of the grounds
Sunday: noon to 6pm
Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission



Hall also feature performances to be led by the 2006 TMC Conducting Fellows. The 2006 Festival of Contemporary Music—a five-day celebration of the music of our time—will be directed by Stefan Asbury. This year's Festival opens with a triple bill of opera, including the U.S. stage premiere of Elliott Carter's one-act comic opera *What Next?* conducted by James Levine, along with Hindemith's *Hin und Zurück* (*There and Back*; this was featured in the TMC's opening session in 1940 with Hindemith at the piano) and Stravinsky's *Mavra*. Following four chamber concerts including classic works and premieres, the Festival will close with Mark-Anthony Turnage's *Blood on the Floor*, a landmark work for chamber orchestra and jazz quartet. 2006 also sees a second collaboration between the TMC Vocal Program and Keith Lockhart and the Boston Pops Orchestra, this year performing works by Leonard Bernstein in the Shed on July 12. Besides music of Bernstein and contemporary opera, TMC singers also participate in the TMC's ongoing chamber music programs in Ozawa Hall (Sunday mornings at 10 a.m. and on Saturdays at 6 p.m. prior to BSO concerts). Other projects this summer include the intensive string quartet seminar that regularly opens the TMC season, and two new Composition Program projects: one exploring the possibilities of music written for unusual solo instruments (with performances on July 5); the other, in collaboration with Shakespeare & Company, on writing incidental music for the theater (with actors including Tina Packer, that company's director, on stage with TMC musicians in Ozawa Hall on August 9).

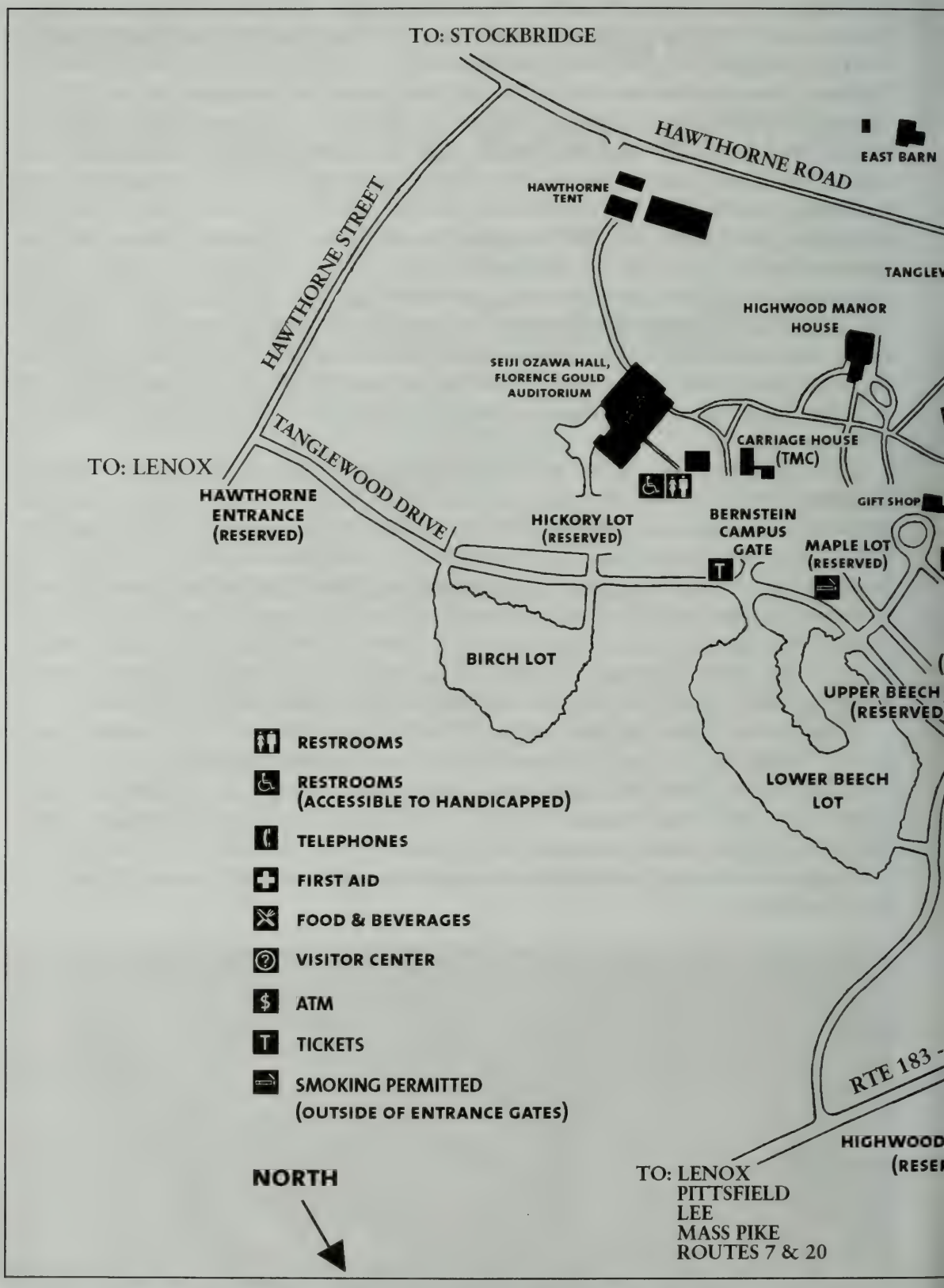
It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Seiji Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, Stephanie Blythe, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Walter H. Scott



BSO Music Director James Levine, who works with the TMC Fellows in classes on orchestral repertoire, Lieder, and opera, shown here with TMC Vocal Fellows in a July 2005 session devoted to Mozart's "Don Giovanni"


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TO: LENOX
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LEE
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MAHKEENAC LOT
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RTE 183
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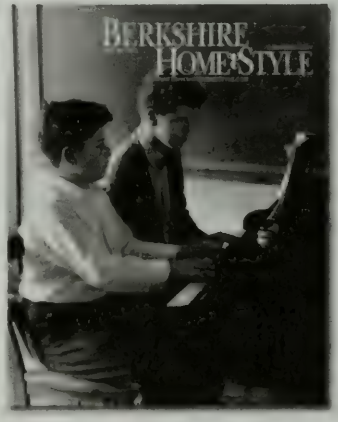
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August 2005
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online at
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Latecomers will be seated at the first convenient pause in the program.
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Please do not bring food or beverages into the Music Shed or Ozawa Hall.

PLEASE NOTE THAT THE USE OF AUDIO OR VIDEO RECORDING EQUIPMENT DURING CONCERTS AND REHEARSALS IS PROHIBITED, AND THAT VIDEO CAMERAS MAY NOT BE CARRIED INTO THE MUSIC SHED OR OZAWA HALL DURING CONCERTS OR REHEARSALS.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

FOR THE SAFETY OF YOUR FELLOW PATRONS, PLEASE NOTE THAT COOKING, OPEN FLAMES, SPORTS ACTIVITIES, BIKES, SCOOTERS, SKATEBOARDS, AND TENTS OR OTHER STRUCTURES ARE PROHIBITED FROM THE TANGLEWOOD GROUNDS, AND THAT BALL PLAYING IS NOT PERMITTED ON THE SHED LAWN AT ANY TIME WHEN THE GROUNDS ARE OPEN FOR A SHED CONCERT.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

THANK YOU FOR YOUR COOPERATION.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200. Tickets can also be ordered online at www.bso.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

THE BSO's WEB SITE at **www.bso.org** provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, parking facilities are located at the Main Gate and at Ozawa Hall. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located throughout the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts. Meals to go may be ordered several days in advance at www.bso.org.

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LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten. LAWN TICKETS FOR ALL BSO AND POPS CONCERTS IN THE SHED MAY BE UPGRADED AT THE BOX OFFICE, subject to availability, for the difference in the price paid for the original lawn ticket and the price of the seat inside the Shed.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates. KIDS' CORNER, where children accompanied by adults may take part in musical and arts and crafts activities supervised by BSO staff, is available during the Saturday-morning Open Rehearsals and beginning at 12 noon before Sunday-afternoon concerts. Further information about Kids' Corner is available at the Visitor Center.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $17 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are available only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

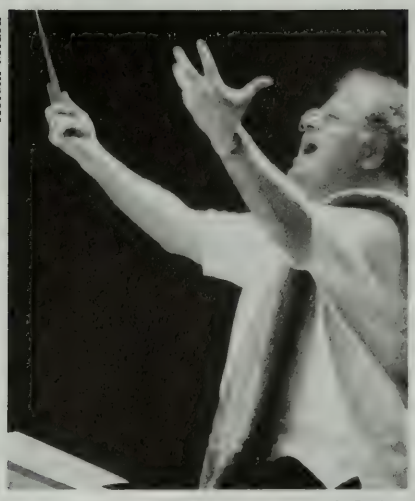
THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon until twenty minutes after the concert on Sunday, with additional hours Friday and Saturday evenings from 5:30 p.m. until twenty minutes after the concerts on these evenings, as well as during concert intermissions. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

JAMES LEVINE


Koichi Miura

James Levine became Music Director of the Boston Symphony Orchestra in the fall of 2004, having been named Music Director Designate in October 2001. He is the orchestra's fourteenth music director since the BSO's founding in 1881 and the first American-born conductor to hold that position. Highlights of Maestro Levine's 2005-06 subscription season included a season-opening all-French program celebrating the BSO's longstanding tradition of performing the French orchestral repertoire; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; BSO 125th-anniversary commissions from Elliott Carter, Jonathan Dawe, and Peter Lieberson; five of eleven programs (divided between 2005-06 and 2006-07) juxtaposing works by Beethoven and Schoenberg; and an appearance as conductor and pianist with the Boston Symphony Chamber Players. Highlights of his 2006-07 BSO programs (three of which again go to Carnegie Hall) include an American-themed Opening Night program featuring Renée Fleming in Barber's *Knoxville: Summer of 1915* and Sir James Galway in Bolcom's *Lyric Concerto* for flute and orchestra; the conclusion of the two-season Beethoven/Schoenberg project, including concert performances of Beethoven's *Fidelio* and Schoenberg's *Moses und Aron*; Bartók's *Bluebeard's Castle* and Berlioz's *La Damnation de Faust*; BSO 125th-anniversary commissions from Gunther Schuller and Charles Wuorinen; and music of Haydn, Mozart, Schumann, Brahms, and Ravel. Last summer at Tanglewood, Mr. Levine led concerts with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra, and worked with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Highlights of his 2006 Tanglewood season include Beethoven's Ninth Symphony, Schoenberg's *Gurrelieder*, concert performances of Mozart's *Don Giovanni* (part of a BSO all-Mozart weekend marking the 250th anniversary of the composer's birth) and Strauss's *Elektra* (the latter with the Tanglewood Music Center Orchestra), and the American stage premiere (also with TMC forces) of Elliott Carter's opera *What Next?* Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-five years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. In 2006-07 Maestro Levine will lead new Met productions of Puccini's *Madama Butterfly* (a special Opening Night performance), Puccini's *Il trittico*, and Gluck's *Orfeo ed Euridice*; revivals of Mozart's *Idomeneo* and *Die Zauberflöte*, Verdi's *Don Carlo*, and Wagner's *Die Meistersinger von Nürnberg*; and three concerts each at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philhar-

monic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

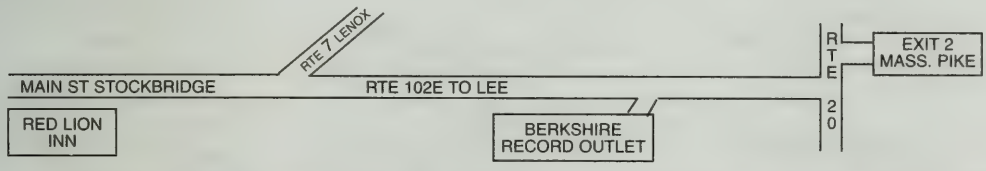
Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.

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JAMES LEVINE
Music Director

TANGLEWOOD 2006

James Levine
Music Director
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Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

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*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr
*Polina Sedukh
*Glen Cherry
*Jason Horowitz
§Gerald Elias

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter
*Marvin Moon

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

* *Participating in a system of rotated seating*
° *On leave*
‡ *On sabbatical leave*
§ *Substitute player*

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair
§Kevin Owen

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair, endowed in perpetuity in 1984
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity
J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

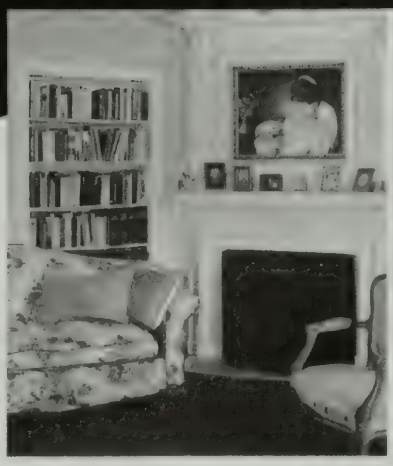
Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
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A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

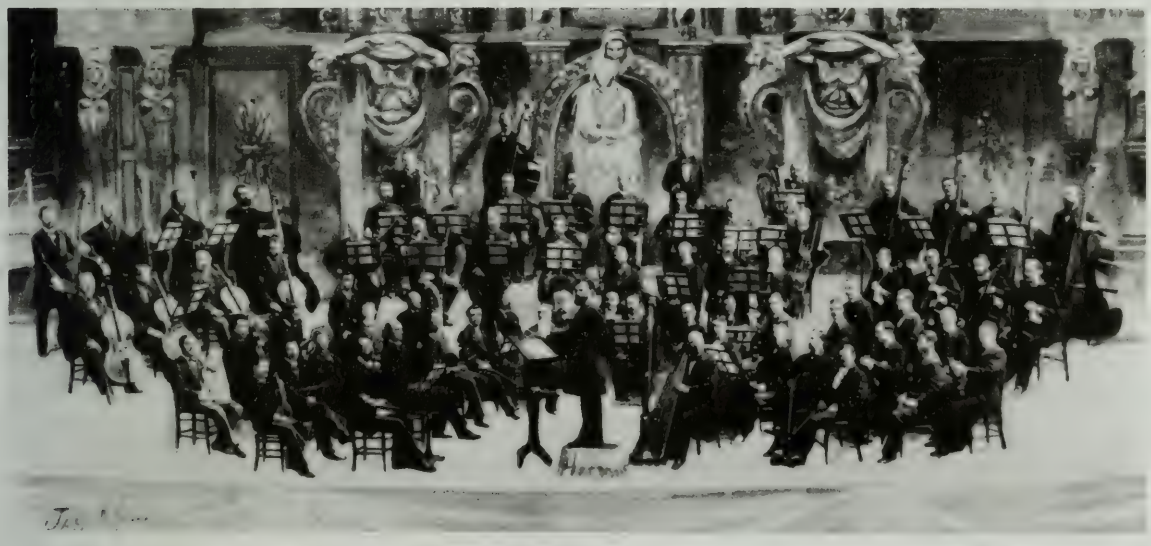
Now in its 125th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many

concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. His historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor; in the summer of 2002, at the completion of his tenure, he was named Music Director Laureate. Besides maintaining the orchestra's reputation worldwide, Ozawa reaffirmed the BSO's commitment to new music through the commissioning of many new works (including commissions marking the BSO's centennial in 1981 and the TMC's fiftieth anniversary in 1990), played an active role at the Tanglewood Music Center, and further expanded the BSO's recording activities. In 1995 he and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Named Conductor Emeritus in 2004, Mr. Haitink has led the BSO in Boston, New York, at Tanglewood, and on tour in Europe, and has also recorded with the orchestra.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004. His wide-ranging programs balance great orchestral, operatic, and choral classics with equally significant music of the 20th and 21st centuries, including newly commissioned works from such important American composers as Milton Babbitt, Elliott Carter, John Harbison, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. He also appears as pianist with the Boston Symphony Chamber Players, conducts the Tanglewood Music Center Orchestra, and works with the TMC Fellows in classes devoted to orchestral repertoire, Lieder, and opera.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.



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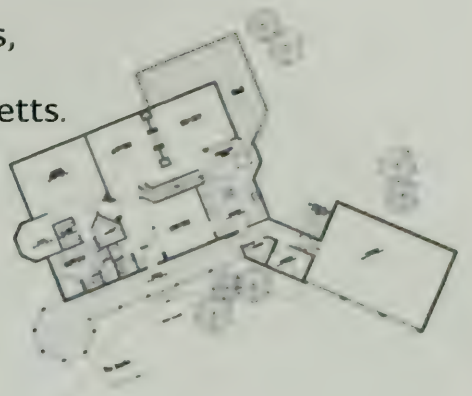
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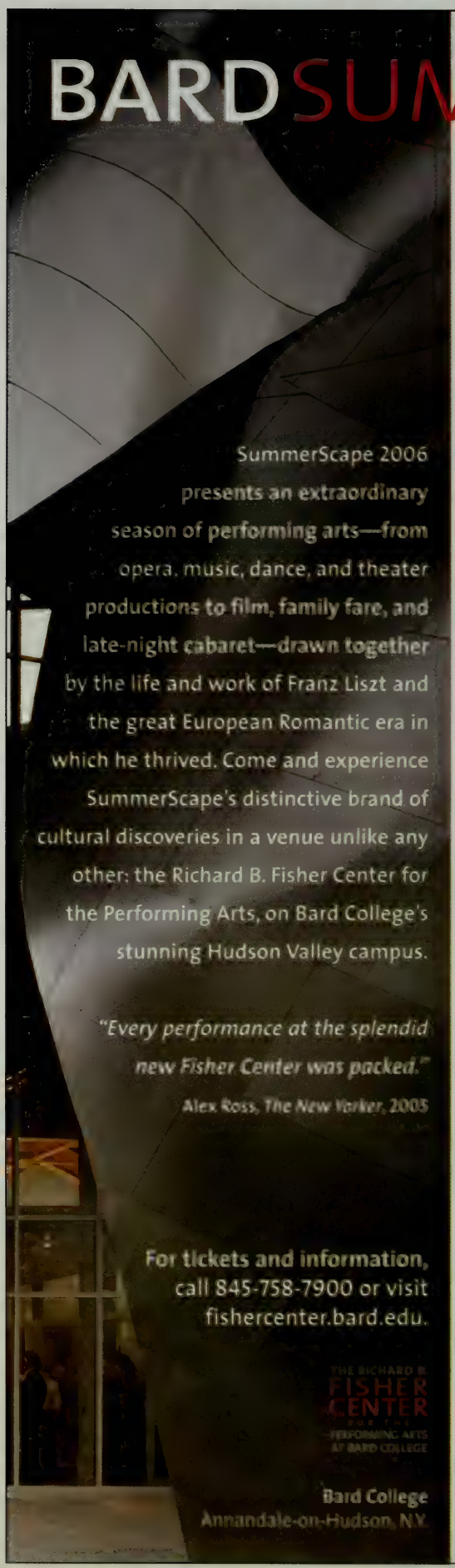
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OPERA

Genoveva

July 28, 30, August 2, 4, 5

An opera by Robert Schumann
The American Symphony Orchestra
Conducted by Leon Botstein
Directed by Kasper Bech Holten

Three operettas by Jacques Offenbach

Les deux aveugles • *L'Ile de Tulipatan* • *Ba-ta-clan*
August 3, 4, 5, 6, 9, 10, 11, 12

Conducted by James Bagwell
Directed by Ken Roht

THEATER

Camille

July 6, 7 ,8, 9, 13, 14, 15, 16

Adapted by Neil Bartlett
After *La Dame aux camellias* by Alexandre Dumas *fils*
Directed by Kate Whoriskey

DANCE

Donna Uchizono Dance Company

June 29, 30, July 1

New works, including a commission and a premiere featuring dancers Mikhail Baryshnikov, Hristoula Harkakas, and Jodi Melnick

BARD MUSIC FESTIVAL

Seventeenth season

Liszt and His World

August 11–13, 18–20

Two weekends of concerts and other events bring the musical world of composer Franz Liszt vividly to life

SPECIAL EVENTS

Spiegeltent

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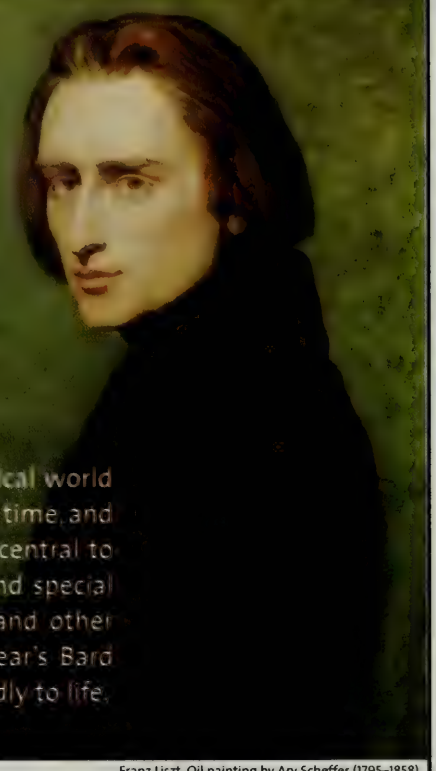
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SEVENTEENTH ANNUAL BARD MUSIC FESTIVAL

Liszt
AND HIS WORLD

August 11–13 and
August 18–20, 2006

The Bard Music Festival's 17th season explores the musical world of Franz Liszt (1811–86), the greatest piano virtuoso of his time, and a composer whose life, career, and achievements were central to 19th-century Romanticism. Through concerts, panels, and special events in Bard's Frank Gehry–designed Fisher Center and other venues on Bard's scenic Hudson Valley campus, this year's Bard Music Festival promises to bring Liszt and his world vividly to life.



Franz Liszt. Oil painting by Ary Scheffer (1795–1858).

WEEKEND ONE

AUGUST 11–13, 2006

ART, SPECTACLE, AND THE PUBLIC

FRIDAY, AUGUST 11

PROGRAM ONE
LISZT: MIRROR OF THE 19TH CENTURY
Works by Liszt

SATURDAY, AUGUST 12

PROGRAM TWO
THE YOUNG LISZT: FROM VIENNA TO PARIS
Works by Liszt, Beethoven, Schubert, Hummel, Field, Czerny, Moscheles, Chopin, Wieck, Alkan, Henselt

SPECIAL EVENT
THE PIANO AND THE 19TH CENTURY
Performance with Commentary

PROGRAM THREE
POLITICS, PAINTING, THEATER, AND POETRY
Works by Liszt, Ernst, Raff
American Symphony Orchestra
Leon Botstein, conductor

SUNDAY, AUGUST 13

PROGRAM FOUR
VIRTUOSITY BLOW OUT
Works by Liszt, Meyerbeer, Thalberg, Ernst, Tausig, Popper, Menter

PROGRAM FIVE
VIRTUOSITY TRANSFIGURED: IN THE SHADOW OF PAGANINI
Works by Liszt, Schumann, Brahms, Paganini

PROGRAM SIX
GRAND OPERA BEFORE WAGNER
Excerpts from operas by Auber, Meyerbeer, Bellini, Rossini, Halévy, Donizetti
American Symphony Orchestra
Leon Botstein, conductor

WEEKEND TWO

AUGUST 18–20, 2006

FAITH AND POLITICS

FRIDAY, AUGUST 18

PROGRAM SEVEN
LISZT AND NATIONAL ASPIRATIONS
Works by Liszt, Schumann, Chopin, Smetana, Grieg, Musorgsky, MacDowell, Sgambati

SATURDAY, AUGUST 19

PROGRAM EIGHT
THE "GYPSIES," THE HUNGARIANS, AND THE EXOTIC IN MUSIC
Works by Liszt, Haydn, Schubert, Brahms, Mosonyi, Rózsavölgyi

PROGRAM NINE
BETWEEN TWO SCHOOLS: LISZT AND THE CHAMBER MUSIC TRADITION
Works by Liszt, Raff, Volkmann, Cornelius, Franz, Rubinstein

PROGRAM TEN
CHRIST AND FAUST
Works by Liszt and Berlioz
American Symphony Orchestra
Leon Botstein, conductor

SUNDAY, AUGUST 20

PROGRAM ELEVEN
LATE LISZT: SPIRITUALITY AND EXPERIMENTATION
Works by Liszt, Bruckner, Saint-Saëns, Franck, Busoni, Debussy, Wagner

PROGRAM TWELVE
LISZT AND WAGNER
Works by Liszt and Wagner
American Symphony Orchestra
Leon Botstein, conductor

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MUSIC OF DVOŘÁK, DOHNÁNYI, AND MOZART

Boston Symphony concert of Friday, August 11, at 8:30 10
Harry Bicket conducting; Corey Cerovsek, violin; Sarah Connolly, mezzo-soprano
MUSIC OF J.S. BACH AND HANDEL

Boston Pops Orchestra concert of Saturday, August 12, at 8:30 26
John Williams conducting; Yo-Yo Ma, cello; James Earl Jones, narrator;
Masakazu Yoshizawa, shakuhachi
"FILM NIGHT AT TANGLEWOOD"

Philadelphia Orchestra concert of Sunday, August 13, at 2:30 33
Christoph Eschenbach conducting
MUSIC OF BEETHOVEN AND TCHAIKOVSKY

THIS WEEK'S ANNOTATORS

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Steven Ledbetter, program annotator of the Boston Symphony Orchestra from 1979 to 1998, now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

Craig Smith is artistic director of Emmanuel Music and leads the weekly Bach cantata series at Emmanuel Church in Boston.

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three volumes of his program notes.

SATURDAY-MORNING OPEN REHEARSAL SPEAKERS

July 8, 22; August 5, 19 — Marc Mandel, BSO Director of Program Publications
July 15, 29; August 12, 26 — Robert Kirzinger, BSO Publications Associate



Stu Rosner

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2006 Tanglewood

SEIJI OZAWA HALL

Prelude Concert

Friday, August 11, at 6

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
WENDY PUTNAM, violin
RONAN LEFKOWITZ, violin
ROBERT BARNES, viola
OWEN YOUNG, cello
COREY CEROVSEK, violin

DVOŘÁK — Terzetto in C for two violins and viola, Opus 74

Introduction: Allegro ma non troppo
Larghetto
Scherzo: Vivace—Poco meno mosso—Vivace
Finale: Theme and Variations

Ms. PUTNAM, Mr. CEROVSEK, and Mr. BARNES

DOHNÁNYI — Serenade in C for violin, viola, and cello, Opus 10

Marcia. Allegro
Romanza. Adagio non troppo, quasi andante
Scherzo. Vivace
Tema con variazioni. Andante con moto
Rondo (Finale). Allegro vivace

Messrs. CEROVSEK, BARNES, and YOUNG

MOZART — String Quartet No. 19 in C, K.465, *Dissonant*

Adagio—Allegro
Andante cantabile
Menuetto: Allegretto
Molto allegro

Ms. PUTNAM, Mr. LEFKOWITZ, Mr. BARNES, and Mr. YOUNG

This summer's Friday-evening Prelude Concerts mark the 250th anniversary of Mozart's birth with performances of his chamber music throughout the Tanglewood season.

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Notes

Antonín Dvořák (1841-1904) composed his Terzetto in C, Opus 74, in just one week of January 1887, for the relatively uncommon combination of two violins and viola. It was intended to be a small and simple work for his private amusement, to be played by a violinist friend whose pupil was to play second violin, while Dvořák took the viola part himself. In the writing, the music outgrew this original intention. Though it remained brief it became difficult, so Dvořák wrote another, easier trio for two violins and viola, the Bagatelles, Opus 75a, and turned this one over to the Prague Society of Artists for its first public performance, on March 30.

The Terzetto is a collection of charming miniatures that begins with an Introduction, Allegro ma non troppo, in three parts, the middle one rhythmically more energetic than the others. The lyrical Larghetto that follows without pause is similarly constructed. The third movement is a lively scherzo, Vivace, in the manner of the Czech folk dance called the *furiant*, with syncopated rhythms and shifting stresses. Its contrasting central Trio section moves at a somewhat relaxed pace. The finale begins Poco adagio, with a theme derived from the first movement, which provides the subject for a series of ten dramatically contrasting variations.

The designation "terzetto" was generally reserved, in the Classical and Romantic eras, for music for three voices. Mozart's use of it for piano trios was exceptional. Dvořák almost certainly intended it as nothing but a diminutive of "trio."

* * * * *

Although he grew up in an environment that produced some important nationalist composers (Kodály and Bartók), **Ernö Dohnányi** (1877-1960) always stayed much closer to the main German traditions of late Romantic music, especially that of Brahms, whose influence on him was profound. The present serenade was published in 1904, when the composer was twenty-seven years old; he had already established himself with his Opus 1, a piano quintet praised by Brahms himself, and the present Opus 10 was to attract the attention of Donald Francis Tovey, who hailed it, in an extended analysis, as one of the very few great compositions for three stringed instruments since the days of Mozart and Beethoven. Nonetheless, the serenade, with its five movements and their characteristic titles, is more of a suite than a traditional chamber piece (especially since it lacks a sonata-form first movement). The lively march of the opening includes a Trio suggesting a folk melody, with the steady accompanying drone. This Trio returns briefly in the finale, along with the rhythmic pattern of the march, to round off the work as a whole. The scherzo has a rapid fugal opening; following the Trio, both scherzo theme and Trio recur as part of a double fugue—heavy learning indeed, though worn lightly. The variation movement is the most serious part of the serenade; its quiet unfolding in a rich, romantic way is filled with marvels of invention for the three instruments.

* * * * *

In 1781 Haydn composed six string quartets, published the following year as Opus 33, which he cheerfully asserted were in an entirely new style. The works were instantly popular; they have marked, for some critics, the real beginning of the mature Classical era. Few

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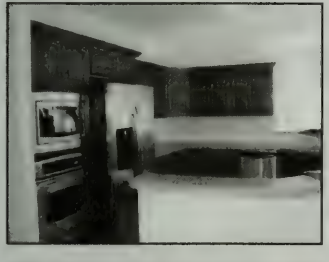
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composers had the genius to challenge Haydn's supremacy in the field of the string quartet. One who did, though, almost certainly learned his craft from the ever-growing series of masterpieces coming from Haydn's pen. **Wolfgang Amadè Mozart** (1756-1791) met Haydn for the first time in December 1781 (though he had, of course, known and loved Haydn's music for years). A close friendship formed immediately, ending only with Mozart's premature death ten years later. Each profoundly admired the other. By the end of 1782, Mozart began to demonstrate his veneration for Haydn in his G major quartet, K.384, which represented a marked advance over his earlier chamber works. The following April, Mozart wrote to the Parisian publisher Joseph Sieber *père*, to offer him a set of three piano concertos. He remarked in passing, "Since I wrote those piano concertos, I have been composing six quartets...." His remark comes as a surprise, since he had as yet completed just one quartet and would not finish the entire set until January 1785. But his reference to six quartets suggests that he wanted to turn out a full set, just as Haydn had done, in the then-standard grouping of six works to make up a full opus.

At some point during composition of the set, Mozart evidently decided to dedicate them to Haydn, but he wanted to wait until the work was complete before making any of the quartets public. He completed the last two of the six quartets, one in A major (K.464) and one in C major (K.465), just four days apart, on January 10 and 14, 1785. On January 15 he performed the quartets (possibly only the first three of the set) before Haydn and a few friends. On February 12, Mozart's father Leopold was visiting from Salzburg. Haydn came to call at Mozart's lodgings, where he heard once again the last three of the quartets. On that evening Haydn made his famous and generous tribute (proudly recorded by Leopold in a letter to his wife), "I tell you before God, as I am an honest man, that your son is the greatest composer whom I know personally or by name; he has taste, and over and above that the greatest knowledge of the science of composition."

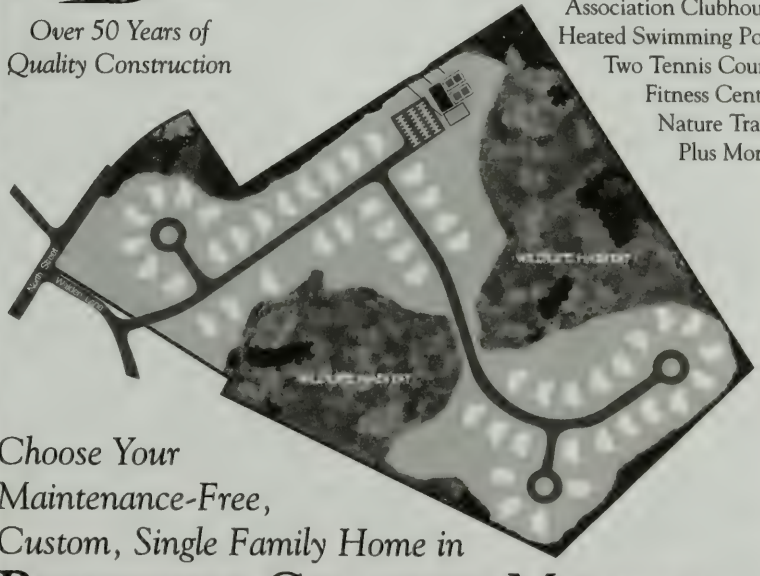
The published edition bears Mozart's homage to Haydn, whom he addresses as "O great

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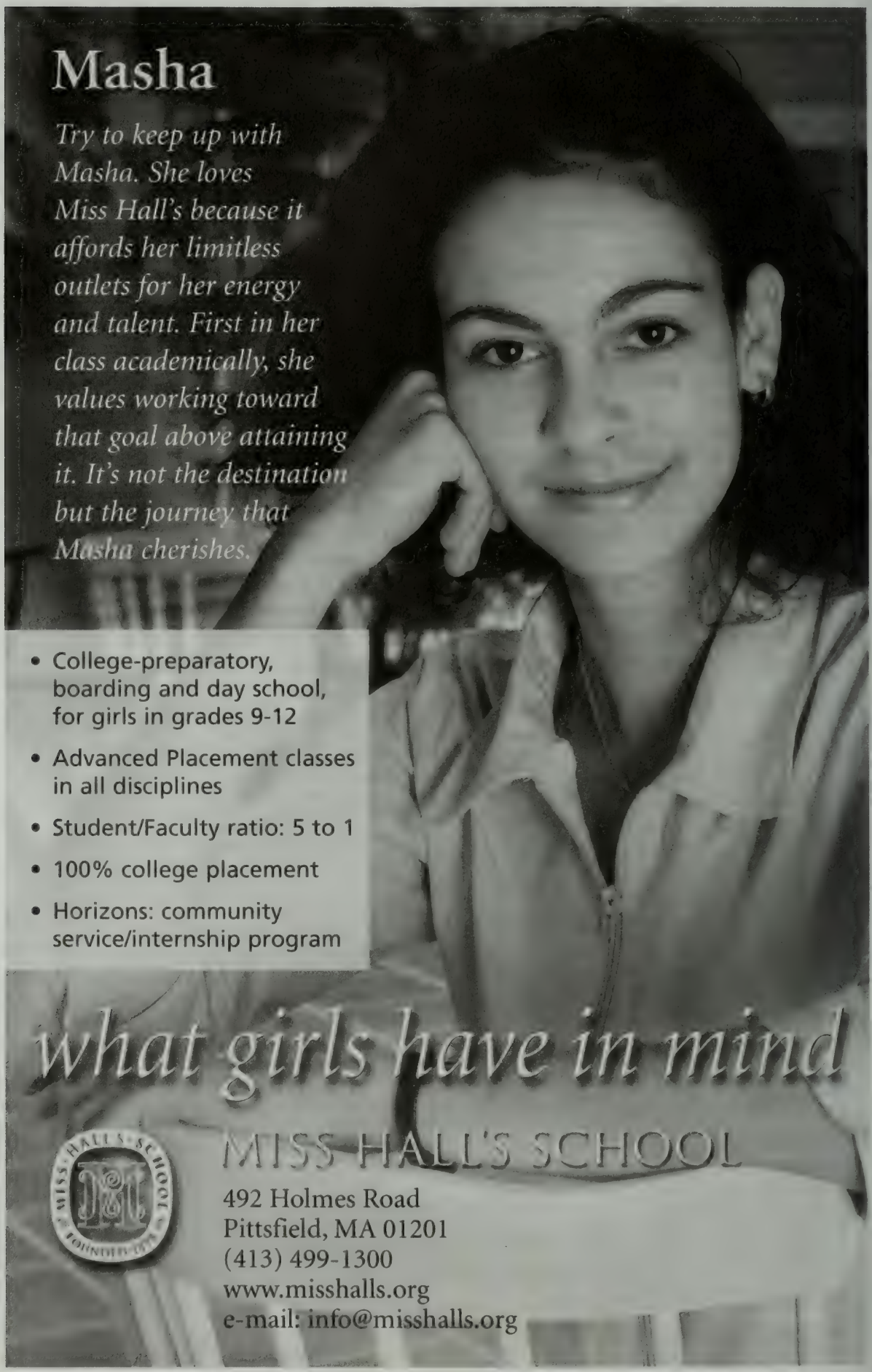


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man and my dearest friend," offering him "these six children of mine... the fruit of long and laborious endeavor." This is a far cry from our normal image of Mozart as the fluent natural genius turning out masterpieces almost as fast as he can write them down, but the manuscripts reveal that he indeed put hard work into these pieces, with many false starts and second thoughts. It took him a long time to absorb the lesson of Haydn's Opus 33—the relaxed conversational air that conceals a remarkably taut structure, and the simultaneous elaboration of four parts, none of which can dominate or drop out for long.

The last of the six "Haydn" Quartets has always attracted the most attention because of its daring Adagio introduction, filled with unexpected dissonances and cross-relations. These twenty-two measures have given the entire work its epithet of *Dissonant*. The Adagio's harmonic mystifications build suspense so that the sunny arrival of C major has a positively cathartic effect. The Allegro does not entirely dispel the mysteries, for all its energy and wit. The echoes of that slow introduction linger in the ear to be revived at once when Mozart brings in for a moment unexpected chromaticism or wide-ranging modulations, as in the remarkable development and even during the recapitulation. The Andante cantabile throbs with tension squeezed out of the obstinate development of a tiny four-note figure echoed persistently between first violin and cello as the outline climbs through nearly two octaves and subsides with ravishing grace in the coda. The Menuetto is a fairly bumptious dance with chromatic touches of melody; these take on a more expressive significance in the yearning Trio. The finale takes its principal character from the two eighth-note pickups to the main theme; this gesture generates a whole range of cheerful tunes presented with endless contrapuntal resource and harmonic surprise.

—Steven Ledbetter

ARTISTS

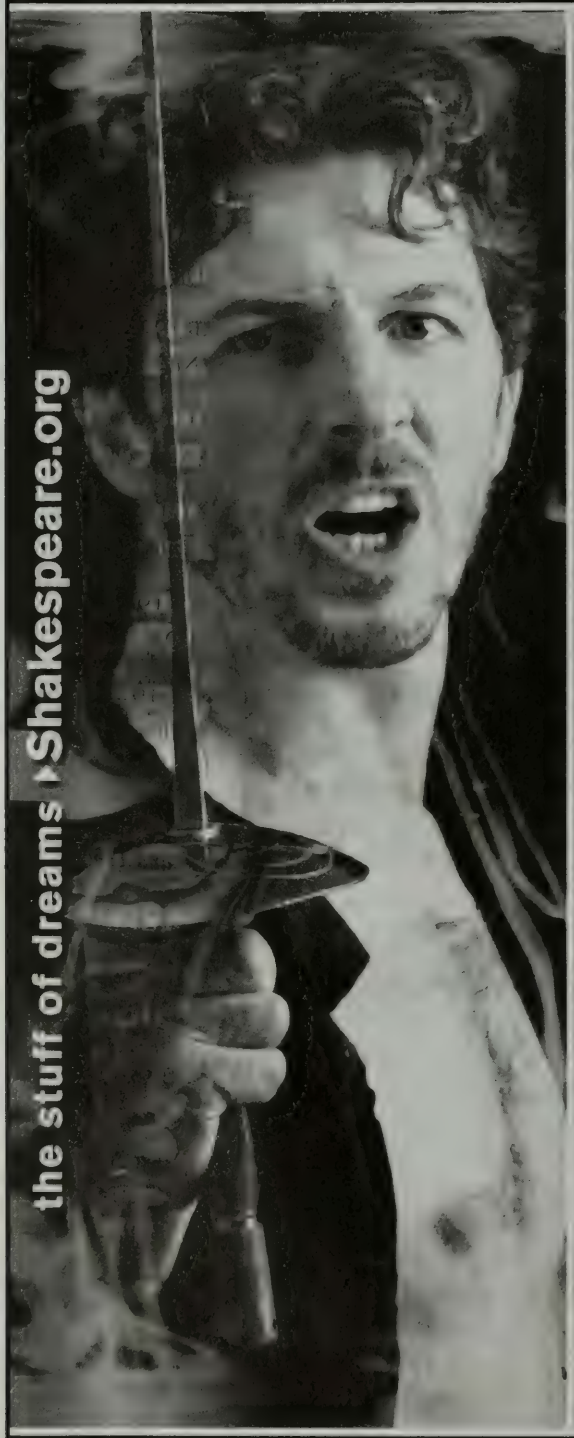
Wendy Putnam joined the Boston Symphony Orchestra's violin section in December 1996. Previously she was concertmaster of the New World Symphony and of the Louisiana Philharmonic Orchestra, with which she was soloist in the Tchaikovsky Violin Concerto (named "Best Classical Performance of the Year" by the *New Orleans Times-Picayune*). With the Boston Pops she gave an acclaimed performance of Vieuxtemps' rarely heard Violin Concerto No. 5. A Tanglewood Music Center Fellow in 1990 and 1991, Ms. Putnam holds a bachelor's degree in violin performance from Louisiana State University, undertook further study at Indiana State University, and received her master's degree from Louisiana State University. Her teachers included Fredell Lack, Sally O'Reilly, and Josef Gingold. Ms. Putnam is the founder and director of the Concord Chamber Music Society in Concord, Massachusetts.

Born in Oxford, England, **Ronan Lefkowitz** joined the Boston Symphony Orchestra in 1976. Mr. Lefkowitz is a graduate of Brookline High School and Harvard College; among his teachers were Gerald Gelbloom, Max Rostal, Louise Vosgerchian, Joseph Silverstein, and Szymon Goldberg. While in high school, he was concertmaster of and a frequent soloist with the Greater Boston Youth Symphony Orchestra. He was also concertmaster of the International Youth Symphony Orchestra under Leopold Stokowski. In 1972 he won the Gingold-Silverstein Prize at the Tanglewood Music Center, where he now coaches chamber music. In 1984 he helped establish and endow the Gerald Gelbloom Fellowship for a student of violin at the Tanglewood Music Center. Career highlights have included a 1984 "Evening at Pops" telecast as soloist with three of his BSO colleagues in Vivaldi's Concerto for Four Violins, and the American premiere in summer 1986 of Witold Lutosławski's *Chain 2* for violin and chamber orchestra as part of that year's Festival of Contemporary Music at Tanglewood, leading to performances of the piece in its BSO premiere under the composer's direction in October 1990. In recent years Mr. Lefkowitz has been involved with the Terezín Chamber Music Foundation, directed by BSO colleague Mark Ludwig, which seeks to find, perform, and record music written in the early 1940s by composers interned at the Theresienstadt

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concentration camp. His recordings include two compact discs of chamber music by Arthur Foote and Samuel Coleridge-Taylor for Koch International with Harold Wright, Virginia Eskin, and the Hawthorne String Quartet, of which he is first violinist.

Violist **Robert Barnes** was born in Lexington, Kentucky, and grew up in Detroit, Michigan. He began studying violin at five and gained extensive chamber music experience from his earliest years, with his musician-parents and as a student of Michael Bistritzky. As a young man he attended the summer program at Interlochen and the Congress of Strings in Puerto Rico. In 1961, while a freshman at Wayne State University, he joined the Detroit Symphony Orchestra as a violinist. In 1966, after performing chamber music as a violist, he decided to take up the viola permanently; he played his last year in the Detroit Symphony as a member of the viola section. Mr. Barnes joined the Boston Symphony Orchestra in 1967 and has continued to be active in chamber music, in ensembles including the Cambridge and Francesco string quartets and Collage New Music. He has also taught extensively throughout his career. Besides maintaining a class of private students, he has coached viola students and chamber groups at the Tanglewood Music Center, Brown University, Wellesley College, and the Boston University Tanglewood Institute.

Cellist **Owen Young** joined the BSO in August 1991. A frequent collaborator in chamber music concerts and festivals, he has also appeared as concerto soloist with numerous orchestras. Mr. Young has performed frequently with singer/songwriter James Taylor, including the nationally televised recorded concert "James Taylor Live at the Beacon Theatre" in New York City. He is on the faculties of the Boston Conservatory, the New England Conservatory Extension Division, and the Longy School of Music, and is active in Project STEP (String Training and Education Program for students of color) and the BSO's Boston Music Education Collaborative. From 1991 to 1996 he was a Harvard-appointed resident tutor and director of concerts in Dunster House at Harvard University. A *cum laude* graduate of Yale University with both bachelor's and master's degrees from Yale, Mr. Young was a Tanglewood Music Center Fellow in 1986 and 1987. After winning an Orchestra Fellowship in 1987, he played with the Atlanta Symphony in 1988 and with the Boston Symphony in 1988-89. He was a member of the New Haven Symphony in 1986-87 and of the Pittsburgh Symphony from 1989 until he joined the BSO in 1991.

For a biography of **Corey Cerovsek**, see page 24.

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30 p.m. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55 p.m.), as a courtesy to those patrons who are still seeking seats.



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THE GEORGE W. AND FLORENCE N. ADAMS CONCERT ENDOWED IN PERPETUITY (see page 12)

HARRY BICKET conducting

J.S. BACH — Orchestral Suite No. 3 in D, BWV 1068
- Ouverture
- Air
- Gavotte I; Gavotte II
- Bourrée
- Gigue

J.S. BACH — Violin Concerto No. 2 in E, BWV 1042
- Allegro
- Adagio
- Allegro

COREY CEROVSEK

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HANDEL — Three arias from the opera *Ariodante*
- "Qui d'amore nell' suo linguaggio"
- "Scherza infida"
- "Dopo notte"

SARAH CONNOLLY, mezzo-soprano

Text and translations are on page 19.

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Minuet I; Menuet II

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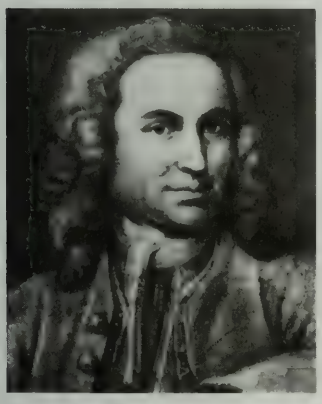
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NOTES ON THE PROGRAM

Johann Sebastian Bach (1685-1750)
Orchestral Suite No. 3 in D, BWV 1068

First performance: This is one of the four suites for orchestra that Bach was known to have performed with the Collegium Musicum at Gottfried Zimmermann's coffeehouse in Leipzig in the 1730s. Though the extant orchestral parts can be dated to 1731, the piece may have originated in Cöthen between 1717 and 1722, when Bach was in service there to Prince Leopold of Anhalt-Cöthen. *First BSO performance of the complete work*: December 1887, Wilhelm Gericke cond. (but preceded by performance of the Air and Gavotte under Georg Henschel in March 1883). *First Tanglewood performance*: July 29, 1948, Serge Koussevitzky cond. *Most recent Tanglewood performance*: August 16, 1997, Hans Graf cond. *The continuo harpsichordist for the present performance is Mark Kroll.*

Sometime in the early 1730s Bach changed his compositional focus from cantata writing for the two major churches in Leipzig to producing works for the Collegium Musicum at the University of Leipzig. This group not only gave regular concerts in Gottfried Zimmerman's coffeehouse, but also produced many occasional works for birthdays, weddings, and the like. It seems likely that the general level of technical expertise was higher in this group than among the church musicians. Certainly when one examines the works performed over the years in this series of concerts, it is seen that expert players were demanded both among the strings and the winds. Brass players were highly prized in Saxony, and the parts to the Orchestral Suite No. 3 show the extraordinary demands made upon them.



There are two traditions that contribute to the form of the orchestral suite. First is the very private, intimate form of keyboard suite first brought to prominence in Germany by the 17th-century composer Johann Jacob Froberger. Froberger established a tradition of the dances used in the suite. This form remains the model for most of Bach's solo keyboard suites and contributes to the format of the orchestral suites. In Froberger

Florence Newsome and George William Adams



Florence and George Adams shared a love of music. Mrs. Adams grew up in Jamaica Plain and attended Boston Symphony and Pops concerts frequently with her mother during the Koussevitzky-Fiedler era. The same devotion led them to travel to Lenox by train in the 1930s—a more arduous journey than it is today—to hear the first concerts presented by the Berkshire Symphonic Festival in a tent. In 1937, after Lenox became the summer home of the Boston Symphony, Mrs. Adams attended the famous "thunderstorm concert" that led Gertrude Robinson Smith to begin fundraising to build a permanent music shed.

A graduate of Simmons College and Boston University, Mrs. Adams began her career as a reference librarian with the Boston Public Library. She met and married her husband George, also a librarian, while both were working at the Newark Public Library in New Jersey. Upon the birth of their daughter the family relocated and Mrs. Adams began her association with the Hartford Public Library, where she served as a branch librarian for thirty-six years. An expert on Connecticut legislative history, Mr. Adams was consulted by many state lawmakers and authored numerous articles in his post as legislative reference chief of the Connecticut State Library.

Having found many years of enjoyment in the music of the Boston Symphony Orchestra, especially in its tranquil Berkshire setting, Mrs. Adams decided to endow a concert there to maintain that tradition—the first such memorial concert to be endowed at Tanglewood. She died just weeks before the first George W. and Florence N. Adams Concert took place on August 1, 1987, a program featuring works of George Perle and Felix Mendelssohn conducted by Seiji Ozawa.

William Mercer



suites, certain dances like the Allemande, Sarabande, and Gigue are constants. Other dance forms like the Bourrée, Gavotte, and Menuet appear occasionally.

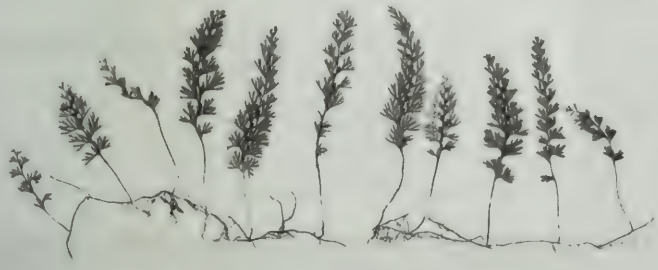
Around the middle of the seventeenth century, the French composer Jean-Baptiste Lully incorporated certain elements of the suite form into his opera overtures for performances at Louis XIV's court at Versailles. In these works the dances were preceded by a grand overture, beginning with pompous slow dotted rhythms depicting the entrance of the king, followed by a fast imitative section. In some cases the slow dotted music returns to round out the movement. All of Bach's orchestral suites and some of the keyboard suites incorporate this so-called "French overture" into the form. One of the unmistakable characteristics of Bach's music, particularly in the last two decades of his life, is the rich amalgam of national styles that contribute to his own unique voice. One finds in almost equal weight the contribution of Froberger's dances, Lully's grand French style, and the strong, singing influence of Italian concerto composers in this music.

But it is not enough in any serious discussion of Bach to itemize stylistic influences. There is a profound richness in the conception of all of Bach's mature works that is unknown in any of his contemporaries. In the French overtures that open all of the orchestral suites, for instance, there is a far-ranging structural plan and harmonic ambition that does not exist in other overtures of the period. It is not clear why Bach hears music with so much more density and harmonic complexity than other composers of his time. Certainly there were other figures as steeped in both North German counterpoint and the chorale as Bach; yet no one ever went so far in structuring his music to the level of intellectual and musical complexity as Bach.

Modern audiences and particularly modern musicians have come to expect the kind of musical profundity that Bach always brings to his music. It was not always the case. Certainly the complexity and thorniness of much of his church music as well as chamber

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is always beyond our grasp, but, if you will sit down quietly,
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music was perplexing to many of his contemporaries. Even as recently as one hundred years ago a musician of the level of Mahler felt it necessary to combine the Second and Third suites because he felt that an audience couldn't take as much unrelieved D major and B minor as those suites each offered. But centuries of musicians, from Beethoven's playing of the complete *Well-tempered Clavier* to the generation of Schumann and Mendelssohn immersing itself in the music of Bach as it became available, have made it a bedrock upon which all subsequent Western music is built. An analogous situation is Shakespeare's standing in the world of English literature. There is a sense that Shakespeare invented the English language. It is almost as if Bach invented modern musical language.

Of the four orchestral suites, two—No. 1 in C and No. 4 in D—probably originate from Bach's time as court composer at Cöthen. The Third and Second suites (the latter with flute) may have begun life in Cöthen, but the extant performance materials come from the 1730s in Leipzig. The Suite No. 3 is the most Italianate of the four. Even the "French overture" has, in its opening section, a breadth and suavity of line showing influences of Vivaldi and other Italian composers known to Bach. The quick middle section, while beginning in characteristic imitative fashion, soon becomes concerto-like in its elaborate first-violin writing. There exist fragments of a version of this suite in which the violin parts in this section as well as the Aria are taken by a soloist. It is interesting that even a composer of the ilk of Handel follows the Lully model very closely. Certainly nothing in Bach's great contemporary or the French composers of the period matches Bach's far-reaching and imaginative transformation of this form.

All of Bach's orchestral suites and many of his keyboard suites include one or two movements that are neither dances nor French overture but character pieces. In No. 3 an Italianate "Aria" is inserted after the French overture. This movement has one of Bach's



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great singing melodies, and became famous in the nineteenth century in a violin-piano arrangement known as the "Air on the G-string." What is important about this movement is that its gorgeous melody is set in a context rich in counterpoint and harmonic daring. As beautiful as the melody is, its setting in the voluptuous string texture is just as important. The three dances that follow, a Gavotte, Bourrée, and Gigue, are so delightful and natural in tone that their incredible art is easy to miss. Notice how the motive that begins the second strain of the gavotte is an upside down version of the first motive. Throughout all of these dances, virtuosic trumpet writing is the norm. It is clear that there were great trumpet players in Leipzig. The art of high trumpet playing has been revived in modern times almost exclusively because of this literature.

The Orchestral Suite No. 3 has always been a favorite of audiences, partially because of the familiarity of the Aria. But there is no doubt that the work embodies the most wonderful qualities of brilliance and substance that make it immortal.

—Craig Smith

Johann Sebastian Bach
Violin Concerto No. 2 in E, BWV 1042

First performance: Undocumented; the concerto was written around 1720, and Bach may have been the first soloist. *First BSO performance*: December 1904, Wilhelm Gericke cond., Eugène Ysaÿe, soloist. *First Tanglewood performance*: July 16, 1950, Serge Koussevitzky cond., Ruth Posselt, soloist. *Most recent Tanglewood performance*: August 3, 1996, Trevor Pinnock cond., Malcolm Lowe, soloist. *The continuo harpsichordist for the present performance is Mark Kroll.*

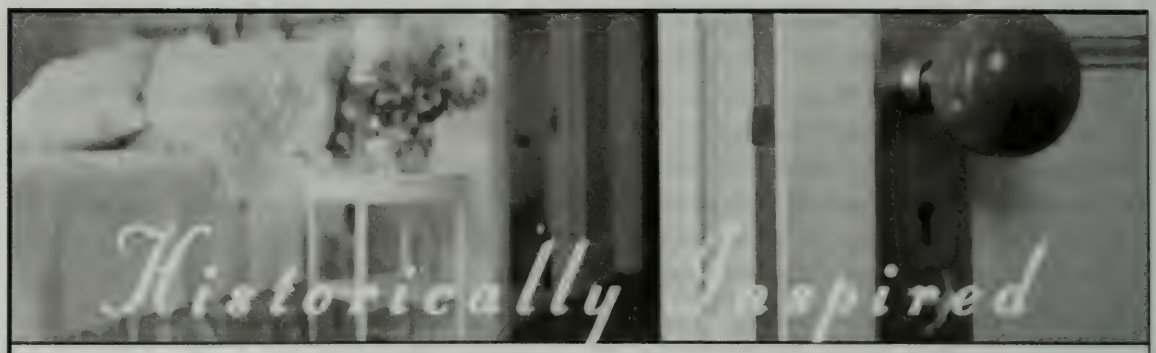
When Bach moved to Cöthen at the end of 1717 to assume the post of Kapellmeister to His Most Serene Highness, Leopold, Prince of Anhalt-Cöthen, it was the first time since the summer of 1703 that he was not employed as an organist. Cöthen was Calvinist, and music in church was restricted to unaccompanied hymns. Bach's new patron, then just twenty-three, loved music and performed with skill on the violin, the viola da gamba, and on keyboard instruments. Later, Bach said that he had gone to Cöthen hoping to spend the rest of his life there; however, in December 1721 his *Serenissimus* had married,

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whereupon "the musical interests of the said Prince had become somewhat lukewarm, especially as the new Princess seemed to be alien to the muses." The *amusa*, as Bach called her, in fact soon died, and Leopold's second wife was a sympathetic and sensitive patroness, but by then Bach was restless and determined to leave. Early in 1723 he went to Leipzig, taking charge of the music at the churches of St. Thomas and St. Nicholas, becoming involved as well with the musical life at the university, and there he remained until his death.

At Cöthen, Bach's chief task was to compose instrumental music and to see to its performance. Not only was there music to be written for the court; the Bach household, too, with its growing children and a young wife who wanted instruction, made its own demands. In response to all this, and in spite of whatever discontents he may have felt at Cöthen, Bach was staggeringly productive: in five years he wrote about a dozen concertos including the six *Brandenburgs*, the first book of the *Well-tempered Clavier*, the two-part Inventions and three part *Sinfonie*, the six English and six French suites for harpsichord, the six suites for solo cello, the three sonatas for viola da gamba with harpsichord, three partitas and three sonatas for violin unaccompanied, six sonatas for violin with harpsichord, at least the first two of his four orchestral suites, and the various sonatas for flute, unaccompanied, with figured bass, and with obbligato harpsichord.

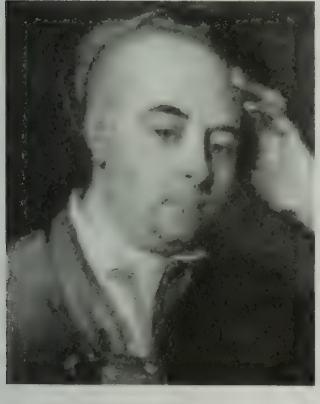
Two concertos for solo violin survive, this one in E major and a companion piece in A minor. Probably there were more which are now lost, and it is likely that Bach's solo harpsichord concertos are transcriptions of vanished violin concertos. (The present work exists in a version in D major for solo harpsichord and strings.) The two Allegros are lighter than most of Bach's, especially the all-but-waltzing final rondo. Between them comes a deeply serious Adagio over one of Bach's characteristic roaming *ostinato* basses, music that reaches extraordinary heights of pathos in the rhetorical declamation of the violin part.

—Michael Steinberg

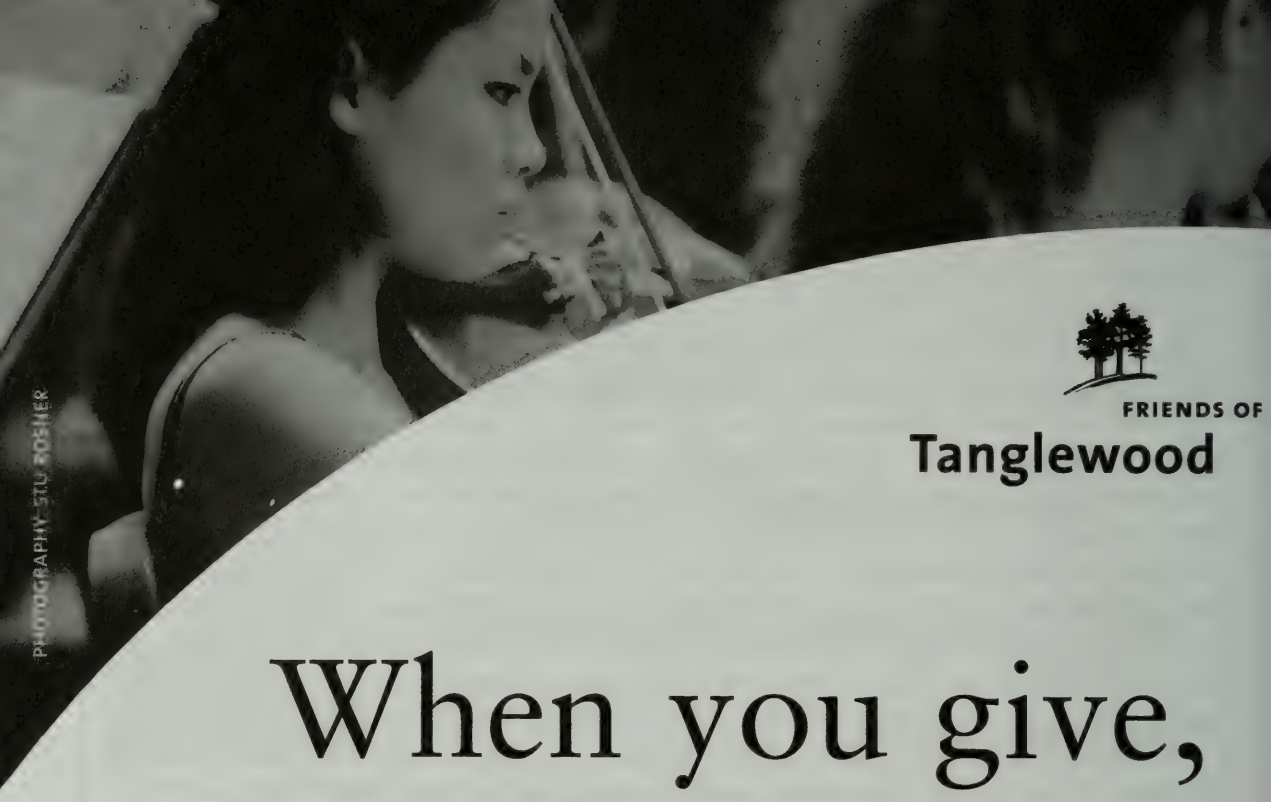
George Frideric Handel (1685-1759)
Arias from the opera *Ariodante*

First performance of the opera: January 8, 1735, London, with the castrato Giovanni Carestini in the title role. *This is the first Boston Symphony performance of any music from "Ariodante," though Lorraine Hunt (later Lorraine Hunt Lieberson) sang two arias from the opera ("Cieca notte" and "Dopo notte") at Tanglewood on August 27, 1997, with the Handel & Haydn Society Orchestra led by violinist/conductor Stanley Ritchie. The continuo harpsichordist for the present performance is Mark Kroll.*

Despite his German birth and his eventual adoption of English citizenship, the musical style of George Frideric Handel is at heart Italian. The extended visit that he made to Italy between 1706 and 1710 left its mark permanently on his music—especially the vocal music, that genre for which the Italians have always had such a predilection. And it is only in the last several decades that we have begun to have fairly easy access (via recordings and, better still, an increasing number and frequency of staged performances) to the full range of Handel's dramatic genius.



Ariodante comes near the end of Handel's operatic career, having been composed for a performance in London, at Covent Garden (not, of course, the Royal Opera House of today!), on January 8, 1735. It is one of Handel's most appealing operas,



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with a plot derived ultimately from *Canto* 4-6 of Ariosto's *Orlando furioso* (more familiar to English speakers in the version used by Shakespeare for the plot line of the falsely accused Hero in *Much Ado About Nothing*). Handel wrote the role of Ariodante for a castrato, Giovanni Carestini; in modern performances, the part is sung by a mezzo-soprano dressed as a man. The story involves the attempt of Polinesso, an evil duke, to thwart the happiness of Ariodante on the eve of his marriage by denouncing as unfaithful Ariodante's fiancée Ginevra. In the aria *Scherza infida*, Ariodante, believing the worst of Ginevra, is ready to die, but also threatens Ginevra that he will return as a ghost to haunt her. By the time we reach *Dopo notte*, all has been set right: the villain confesses that he has falsely besmirched Ginevra's reputation, and Ariodante sings an ecstatic aria of rediscovered joy.

—Steven Ledbetter

ARIODANTE

Arioso (Act I, scene 5)

Quì d'amor nel suo linguaggio, parla il rio, l'erbetta, e'l faggio al mio core innamorato.	Here, each in its own language, the brook, the delicate foliage, and the beech tree speak of love to my enamored heart.

ARIODANTE

Recitative and Aria (Act II, scene 3)

Recitative

E vivo ancora? E senza il ferro? oh Dei!	Do I still live? And without my sword? Oh god!
Che farò? che mi dite, o affanni miei?	What shall I do in my trepidation?

Aria

Scherza infida in grembo al drudo.	Be merry, faithless one, in your lover's embrace.
Io tradito a morte in braccio per tua colpa ora men vo.	Because of your betrayal I now go forth into the arms of death.
Ma a spezzar l'indegno laccio, ombra mesta, e spirto ignudo, per tua pena io tornerò.	But to break this undeserved bondage, as a mournful shadow, a manifest spirit, I will return to haunt you.

ARIODANTE

Aria (Act III, scene 8)

Dopo notte, atra e funesta, splende in ciel più vago il sole, e di gioia empie la terra.	After night, dark and funereal, the sun shines more radiantly in the sky and fills the earth with joy.
Mentre in orrida tempesta il mio legno è quasi assorto, giunge in porto, e 'l lido afferra.	Whereas in the dreadful tempest my ship was almost engulfed, now it has reached the harbor and obtained the shore.

George Frideric Handel
Music for the Royal Fireworks

First performance: April 27, 1749. Originally written with parts for three oboes, two bassoons, contrabassoon, three horns, three trumpets, and three timpani, the first performance included many instruments on each part. Handel later reworked the score to include strings as well. *First BSO performance* (in an orchestral transcription by Sir Hamilton Harty): October 1950, Charles Munch cond. *First Tanglewood performance* (also using Harty's transcription): August 9, 1963, Eugene Ormandy cond. *First BSO and Tanglewood performance using a modern edition*: July 15, 1984, Kurt Masur cond. *Most recent Tanglewood performance*: August 3, 1996, Trevor Pinnock cond. *The continuo harpsichordist for the present performance is Mark Kroll.*

The autumn of 1748 finally saw the end of the long and grinding European war known as the "War of the Austrian Succession," which had started in 1740 when Charles VI, the head of the house of Hapsburg and also the Holy Roman Emperor, died without leaving a son. Though Charles had made a provision according to which his estates (a few modest parcels of land including Austria, Hungary, and Bohemia, plus various provinces in the southern Netherlands and northern Italy) would fall to his daughter Maria Theresa, he had not dealt with the problem of succession to the elective title of Holy Roman Emperor, which had been in the Hapsburg family for three hundred years. Well before Charles's death other European rulers felt some interest in seeing that the Imperial title did not fall to Maria Theresa's husband Francis, who was a minor enough noble to be considered unsuitable for such an honor. But if anyone else were to be elected, the successful candidate would also have to be endowed with some of the Hapsburg inheritance.



It was Frederick II of Prussia (later known as Frederick the Great) who actually started the war by an aggressive move into Silesia, part of the Bohemian lands and one of the richest Hapsburg territories. But hostilities soon expanded to encompass all of Europe, including England and France, for whom the War of the Austrian Succession was just one more skirmish in a long duel between the two countries lasting from 1689 to the defeat of Napoleon in 1815. The signing of the peace treaty in Aix-la-Chapelle on October 18, 1748, after so many years of hardship and bloodshed, was therefore hailed as an achievement worthy of the most splendid celebration. (Few were perhaps aware at the time that the "peace" was essentially a politicians' convenience; though much had been settled in central Europe, the dispute between France and England was scarcely addressed in the treaty, and war was to break out again between those two powers only a few years later, on the North American continent.)

In any case, the peace was to be celebrated with a grand public display of fireworks in London's Green Park in April 1749. The King agreed that music should accompany the festivities, but with the stipulation that it should be a music of "warlike instruments"—that is wind and percussion, the types of instruments that might be part of a military band. Handel was commissioned to write the music, but at the last moment he demanded also to be allowed to include strings in the ensemble (no doubt he was worried about the problems of intonation with so many wind instruments—which were far more unreliable in their 18th-century versions than they are today). The Duke of Montague, Master of the Ordnance, wrote to the Comptroller of his Majesty's Fireworks to describe Handel's view of the matter:

> Now Hendel proposes to lessen the nomber of trompets, &c and to have violeens. I don't at all doubt but when the King hears it he will be very much displeased.... I am shure it behoves Hendel to have as many trumpets, and other martial instruments, as possible, tho he dont retrench the violins, which I think he shoud, tho I beleeve he will never be persuaded to do it.

Then there was a proposal by Handel's friend and admirer Jonathon Tyers, the owner of Vauxhall Gardens, one of the leading pleasure gardens of the day, and the site of much concert-giving, for a public rehearsal to be held there. Handel was opposed to holding the rehearsal there, but he seems to have been overruled, for one took place on April 21. An audience estimated at 12,000 converged on the Gardens and created such a traffic jam on London Bridge that carriages were reported delayed for three hours.

The actual performance of the music with the fireworks took place on April 27. The event seems to have been only a mixed success. Many of the rockets failed to go off (perhaps because of the wet weather), and those that did go off set fire to the building especially erected for the event, setting off a general panic among the crowd and a stampede in which many people were injured. The music, however, was immediately popular—so much so that Handel repeated it just a month later as part of a benefit concert for his favorite charity, the Foundling Hospital.

It is still not entirely clear whether the first performance took place with wind instruments only, as the king desired, or with added strings, as Handel preferred. Certainly the first movement was composed originally for wind ensemble, though string parts were added in the autograph (and in the eventual published form of the music). The other movements were composed for winds with strings, but the string parts were canceled in the autograph—perhaps the best evidence that the first performance was for winds alone. Still the numbers of instruments called for by Handel in the autograph—twenty-four oboes, twelve bassoons, one contrabassoon, nine each of horns and trumpets, and timpani—fall far short of the "band of 100 musicians" that two different sources claim took part in the premiere. Handel could have added a good forty strings to that

wind ensemble to make up the hundred players. Or, possibly, he simply doubled all the other numbers! In any case, that first performance must have made a grand and glorious noise.

What is certain, in any case, is the fact that Handel preferred to have strings in his ensemble, if only because it allowed him a greater variety of instrumental colors—and the whole score is designed to show off opposing choirs of instruments with their different timbres. Certainly within a month, if not by the first performance, he had created what he considered the definitive version of the suite, which included the strings.

The overture is far and away the biggest movement of the score. Conceived in the mold of the French overture—with a slow introduction in crisp dotted rhythms, followed by a faster, lightly fugal main section—it is superbly conceived for outdoor performance. Handel seems to have modeled the opening fanfare on an earlier composition, for which sketches survive. The early version presented the opening fanfare in unison. For the final version Handel decided to harmonize the first statement; this allowed him to attain still further variety when the theme came back on later occasions in two different harmonizations. The faster section of the overture does not come from the early sketches but seems to have been conceived specifically for this piece. Handel carefully



designed the thematic material to be played by the brass instruments, which, in his day, could play chromatic notes only with great difficulty and in poor tune. The layout of the themes, with plenty of opportunity for triple antiphonal echoes between the different instrumental choirs, also suggests that they were conceived for this unusual ensemble.

The remaining movements consist of various types of dances, none of them aimed at matching or excelling the size or energy of the overture. To modern ears they may come as a sort of anticlimax, but nothing was more typical of the Baroque suite, in which the heavy artillery, so to speak, came first, followed up by a display of lighter arms. The various dances were intended to provide a variety of mood and rhythm, if rarely of key. Handel gave two of the later movements titles that certainly were intended to reflect the purpose of the work as a whole: "*La Réjouissance*" ("The Rejoicing") and "*La paix*" ("The Peace").

—Steven Ledbetter

GUEST ARTISTS

Harry Bicket



Making his Boston Symphony and Tanglewood debuts with this concert, the eminent British conductor Harry Bicket is noted for his expertise with Baroque and Classical repertory, which he conducts with modern-instrument as well as period ensembles. He is especially identified with the works of Handel. Originally a keyboard player, Mr. Bicket interrupted his studies at the Royal College of Music in London to pursue a music degree at Oxford. Later, as assistant to Simon Preston (then organist at Westminster Abbey), he played organ and harpsichord with London-based period ensembles. In 1989 Mr. Bicket became répétiteur and chorus master at English National Opera, had his first experience conducting, and realized that the podium was his true musical calling. His Metropolitan Opera debut in December 2004, *Rodelinda* with Renée Fleming and David Daniels, resulted in immediate reengagement. That same year, he made his first appearance at Santa Fe Opera, with *Agrippina*. 2003 saw debuts with Lyric Opera of Chicago (*Partenope*) and with the Royal Opera House, Covent Garden (Handel's *Orlando*). Mr. Bicket made his United States debut in 1997 with Florida Grand Opera and has since appeared at New York City Opera, Glimmerglass, and Los Angeles Opera. He made his Glyndebourne Festival debut in 1996, as a last-minute substitute, conducting Peter Sellars's landmark production of *Theodora* with Dawn Upshaw, Lorraine Hunt Lieberson, and David Daniels. His debut with the Bayerische Staatsoper (Munich) in 2000, conducting a new production of *Rinaldo* with David Daniels, has resulted in return engagements every year through 2007. In 2005 Mr. Bicket made debuts at the Aldeburgh Festival with Purcell's *Faerie Queen* and at the Canadian Opera Company with *Rodelinda*. His 2006 schedule includes his New York Philharmonic debut conducting *Messiah*, as well as productions of *Rinaldo* and *Xerxes* at the Bavarian State Opera and *Ariodante* at the Teatre del Liceu in Barcelona. He is a regular visitor at the Aspen Music Festival, Los Angeles Opera, Lyric Opera of Chicago, English National Opera, and the Teatro de Gran Liceu, Barcelona, and performs regularly with many United States orchestras. Debuts in 2006 include the Bayerische Rundfunk, Israel Philharmonic, the Boston Symphony Orchestra at Tanglewood, and the New York Philharmonic. Mr. Bicket's symphonic programs often showcase his gift for choral repertoire, from the great passions, Masses, and oratorios of the Baroque and Classical eras to works of Fauré, Elgar, and Tippett. His discography includes two notable Handel recordings: a collection of opera arias with Renée Fleming (Decca), and selections from Handel's *Theodora* and *Serse* plus the cantata *La Lucrezia* with Lorraine Hunt Lieberson (Avie), which was nominated for a Grammy Award. As music director of western Scotland's Crear Studio, Harry Bicket selects exceptional international artists for performance opportunities and recordings on the new Crear Classics CD series, produced in conjunction with the Avie label.

Corey Cerovsek



Making his Boston Symphony and Tanglewood debuts in this concert, violinist Corey Cerovsek has gained a loyal international following over the last fifteen years, also attracting the attention of such conductors as Mehta, Dutoit, Tilson Thomas, Järvi, Litton, Levi, Pinnock, Comissiona, Davis, Comet, López-Cobos, Leppard, Venzago, and Alsop. In the United States he has performed with the orchestras of Philadelphia, San Francisco, Detroit, Cincinnati, St. Louis, Milwaukee, Atlanta, Indianapolis, Buffalo, Baltimore, Colorado, Phoenix, San Diego, Denver, Kansas City, and Utah, as well as with the New World Symphony. Internationally he has appeared with the Israel Philharmonic, Iceland Symphony, Prague Symphony, National Symphony (Ireland), Hong Kong Philharmonic, the Residentie Orkest of the Hague, the Berlin Symphony, the Sydney and Melbourne symphonies in Australia, the Montreal, Vancouver, and Toronto symphonies, Canada's National Arts Centre Orchestra, the Bournemouth Symphony, Sjaellands Symfoniorkester (Denmark), Vienna Chamber Orchestra, and the Montpellier Festival Orchestra (France). Recital appearances take him regularly to the Kennedy Center in Washington, D.C., Boston's Isabella Stewart Gardner Museum, and Italy's Spoleto Festival. Other recital credits include Lincoln Center's Walter Reade Theatre and the Frick Collection in New York, SUNY Purchase, the Place des Artes in Montreal, the San Francisco Symphony's "Debut Series," Wigmore Hall in London, the Cemal Resit Rey Concert Hall in Istanbul, the Kuhmo Festival in Finland, and the Spoleto Festival in Charleston. Mr. Cerovsek has toured Australia, Canada, Denmark, Japan, China, Austria, the Netherlands, and Spain. The 2005-06 season has included returns to the orchestras of Vancouver, Salt Lake, Buffalo, Boulder, Little Rock, Kitchener-Waterloo, and Charleston (West Virginia), as well as recitals in New York, Boston, Carmel, Lancaster (Pennsylvania), and Rockford (Illinois). In Europe he returned to the Verbier Festival and performed in Lübeck, Germany, and Geneva, Switzerland. On television, he has been featured on NBC's *Tonight Show*, the *David Frost Show* in England, the PBS special *Musical Encounters*, and CBS's *Sunday Morning*. His recordings include "Corey Cerovsek Plays Wieniawski" with pianist Katja Cerovsek, and, with the Moscow Chamber Orchestra, "Mozart Adagios" and "Russian Soul." Born in 1972 in Vancouver, Canada, Corey Cerovsek began his violin studies at five. He won the grand prize in the Canadian Music Competition at nine and graduated from the University of Toronto's Royal Conservatory of Music at age twelve. That same year he was accepted as a student by Josef Gingold and enrolled at Indiana University, where by age eighteen he had received bachelor's and master's degrees in both mathematics and music and completed his doctoral coursework in both. He performs on the

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Sarah Connolly



Born in County Durham, England, mezzo-soprano Sarah Connolly studied piano and singing at the Royal College of Music and continues her studies with Gerald Martin Moore. Her concert engagements have included appearances with the Salzburg Festival, Vienna Konzerthaus, Berlin Philharmonic, and Amsterdam Concertgebouw, with such conductors as Sir Simon Rattle, Sir Colin Davis, Sir Roger Norrington, Edo de Waart, Philippe Herreweghe, and Daniel Harding. A regular guest at the BBC Promenade Concerts at Royal Albert Hall, she also participated in the opening of Zankel Hall at New York's Carnegie Hall. She has given world premiere performances of Mark-Anthony Turnage's *Twice through the heart* with the Schoenberg Ensemble conducted by Oliver Knussen, Jonathan Harvey's *Songs of Li Po* at the Aldeburgh Festival, and, most recently, Sir John Tavener's *Tribute to Cavafy* at Birmingham's Symphony Hall. She made her acclaimed United States debut in the title role of *Ariodante* with New York City Opera in the 1999-2000 season and her San Francisco Opera debut the following season as both Ino and Juno in *Semele*. She has since returned to New York City Opera as Romeo in *I Capuleti ed i Montecchi* and in the title role of *Xerxes*. In 2005 she made an acclaimed Metropolitan Opera debut as Annio in *La clemenza di Tito* and her Carnegie Hall recital debut in Weill Hall. European engagements include Nerone in *L'incoronazione di Poppea* at the Maggio Musicale in Florence and debuts at the Paris Opera as Sesto in *Giulio Cesare*, at the Théâtre des Champs-Elysées as Juno, and at the Munich Festival as Lucretia in Britten's *The Rape of Lucretia*. At English National Opera her roles include Handel's Xerxes and Ariodante, Ruggiero (*Alcina*), Susie (*The Silver Tassie*), Ottavia (*L'incoronazione di Poppea*), Sesto (Olivier Award nomination), Dido (*Dido and Aeneas* and *The Trojans*), Romeo, and Lucretia, *The Rape of Lucretia* also being televised for the BBC. She sang the title role in *Giulio Cesare* at the Glyndebourne Festival last summer, and she recently made her La Scala debut as Purcell's Dido. Future engagements include her first Octavian in *Der Rosenkavalier* at Scottish Opera as well as Handel's Agrippina and Dejanira (*Hercules*). Her concert work includes Mozart's C minor Mass and Requiem; Mahler's *Das Lied von der Erde*, *Des Knaben Wunderhorn*, and *Rückert Lieder*, and Bach's *St. Matthew* Passion. In addition to a recent acclaimed recording of Handel arias, she has recorded *Des Knaben Wunderhorn*, Mozart's Mass in C Minor, Haydn's *Scena di Berenice*, a recital disc entitled "The Exquisite Hour," Rameau's *Les Fêtes d'Hebe* (winner of the 1998 *Gramophone* Early Opera Award and also nominated for a Grammy), Bach cantatas, Vivaldi's *Juditha Triumphans*, Vaughan Williams *Sir John in Love*, and a recital disc of Schoenberg songs. Sarah Connolly makes her Boston Symphony Orchestra and Tanglewood debuts with tonight's concert.

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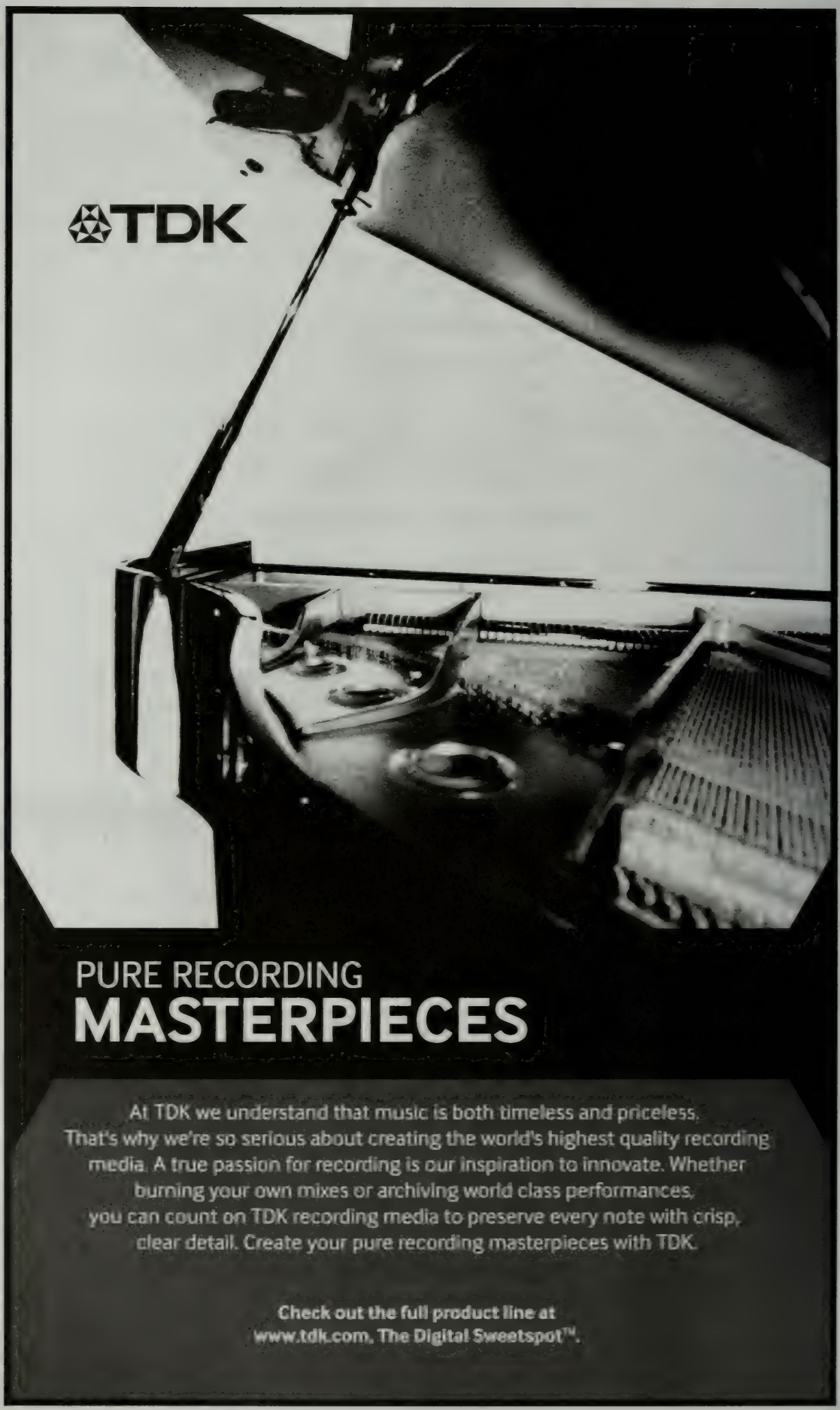
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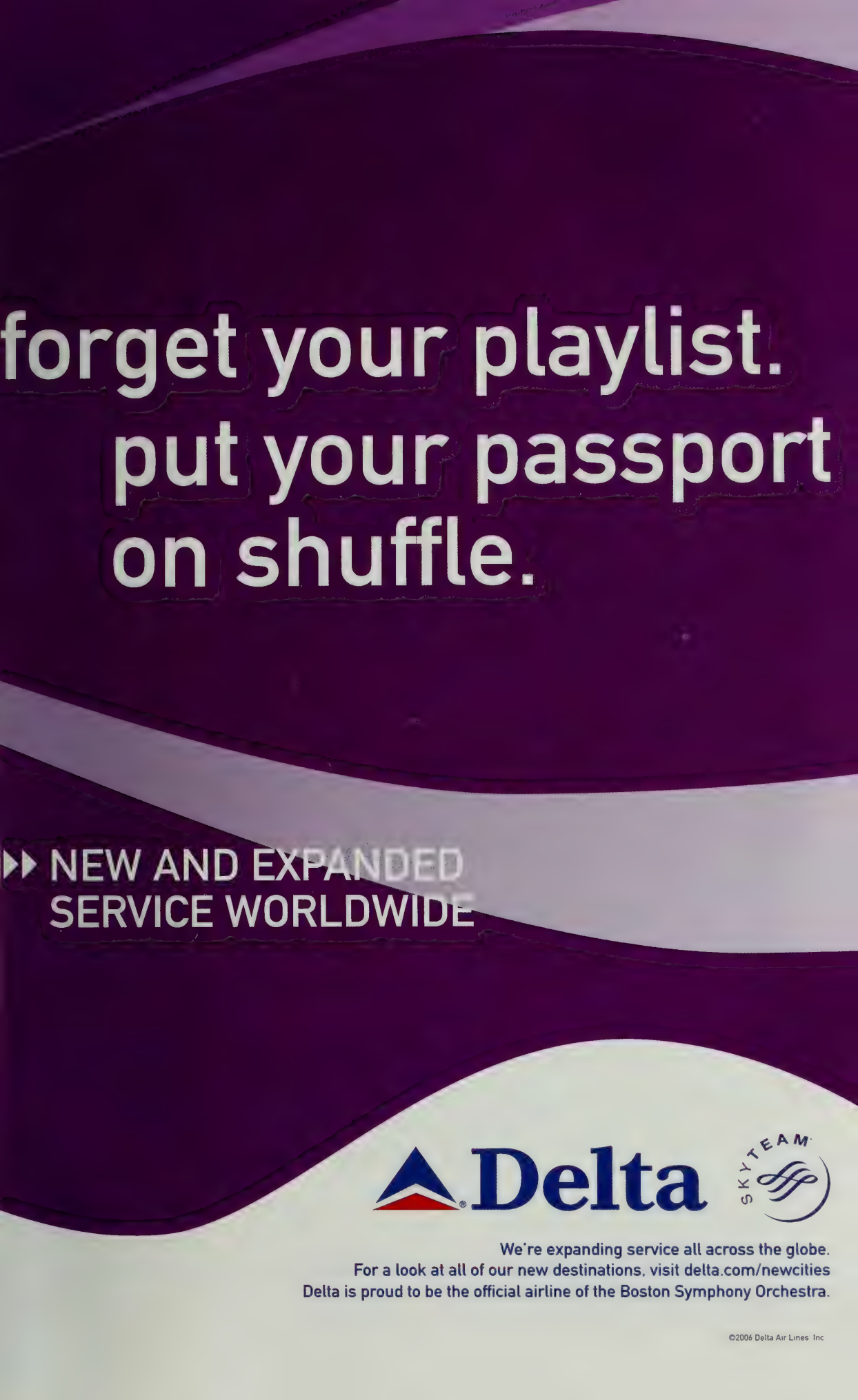
ARTISTS

John Williams



In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and also holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhévinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than 100 films, including *Munich*, *Memoirs of a Geisha*, *War of the Worlds*, *Star Wars Episode III: Revenge of the Sith*, *Harry Potter and the Prisoner of Azkaban*, *The Terminal*, *Harry Potter and the Chamber of Secrets*, *Catch Me If You Can*, *Minority Report*, *Star Wars Episode II: Attack of the Clones*, *Harry Potter and the Sorcerer's Stone*, *A.I. Artificial Intelligence*, *The Patriot*, *Angela's Ashes*, *Star Wars Episode I: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far*


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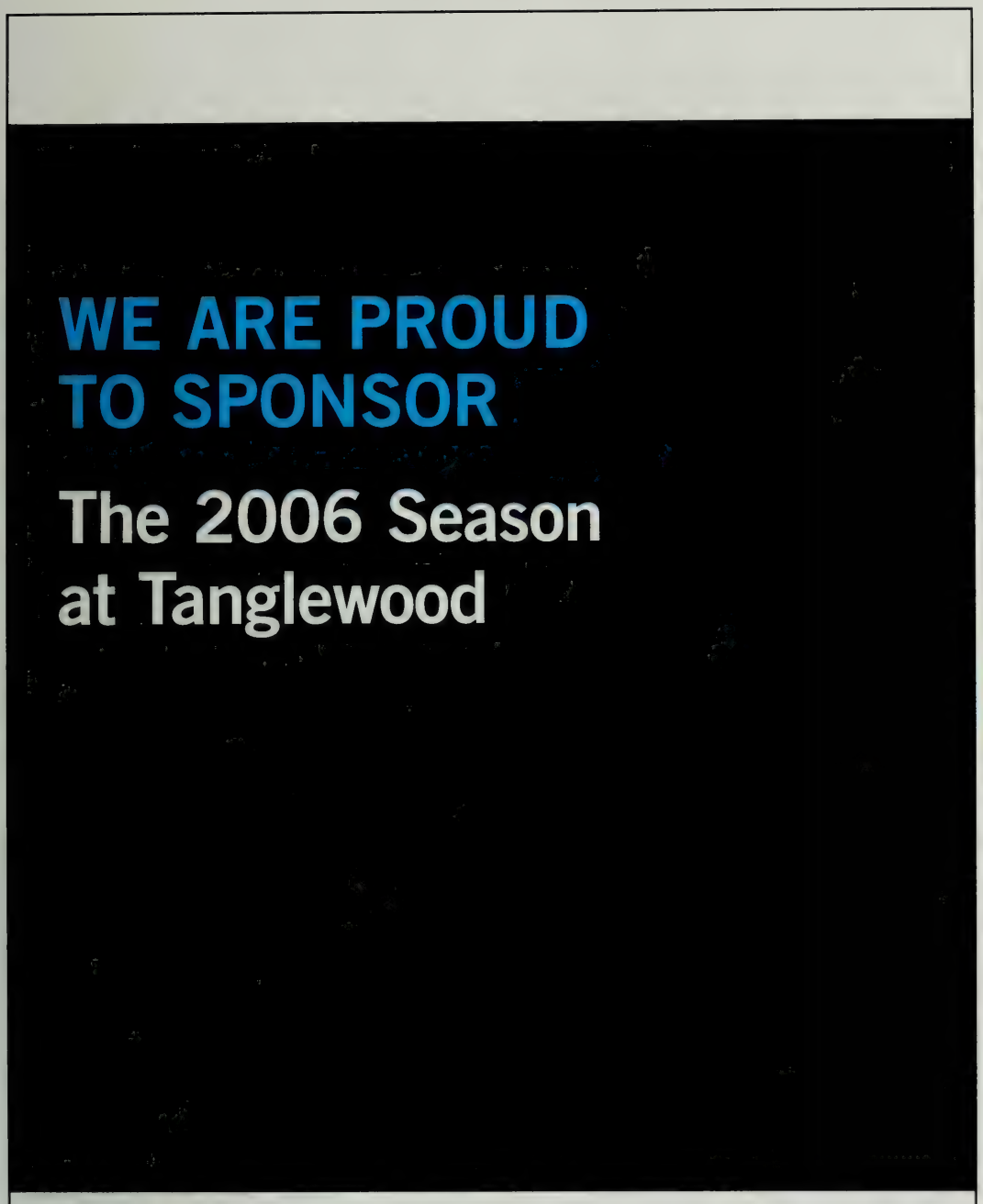

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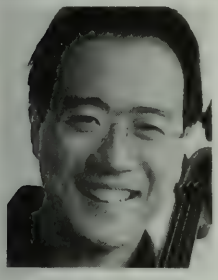
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and Away, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. Mr. Williams has received forty-three Academy Award nominations and has been awarded five Oscars, seven British Academy Awards, eighteen Grammys, four Emmys, and four Golden Globes, as well as several gold and platinum records. He served as Grand Marshal of the 2004 Tournament of Roses parade and was a 2004 recipient of the Kennedy Center Honors.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. His *Soundings* was commissioned by the Los Angeles Philharmonic for the opening of Disney Hall in October 2003, and his Horn Concerto was premiered in November 2003 by the Chicago Symphony and its principal horn Dale Clevenger. He composed *Call of the Champions* for the 2002 Olympic Games in Salt Lake City, the NBC News theme "The Mission," "Liberty Fanfare" (composed for the rededication of the Statue of Liberty), "We're Lookin' Good!" (composed for the Special Olympics in celebration of the 1987 International Summer Games), the themes for the 1984, 1988, and 1996 Summer Olympic games, and *for Seiji!*, honoring Seiji Ozawa's twenty-fifth anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra on Philips and Sony Classical. Mr. Williams has led both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on tour. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras. With the BSO and violinist Gil Shaham, Mr. Williams recorded his Violin Concerto, *TreeSong*, and Three Pieces from *Schindler's List* for Deutsche Grammophon.

Yo-Yo Ma



The many-faceted career of cellist Yo-Yo Ma is testament to his continual search for new ways to communicate with audiences and to find connections that stimulate the imagination. Yo-Yo Ma maintains a balance between his engagements as soloist with orchestras throughout the world and his recital and chamber music activities. Among his wide circle of collaborators are Emanuel Ax, Daniel Barenboim, Christoph Eschenbach, Kayhan Kalhor, Ton Koopman, Bobby McFerrin, Edgar Meyer, Mark Morris, Mark O'Connor, Kathryn Stott, Wu Man, Wu Tong, and David Zinman. He has also immersed himself in the study of other musical cultures, such as native Chinese music and the music of the Kalahari bush people in Africa. Expanding upon this interest, Mr. Ma established the Silk Road Project to promote the study of the cultural, artistic, and intellectual traditions along the ancient trade route that stretched from the Mediterranean Sea to the Pacific Ocean. The Project is currently co-producing a series of performance, exhibition, and educational events focusing on great works of art from leading museums in Asia, Europe, and North America. The first of these residencies took place in January 2004 at the Peabody Essex Museum in Salem, Massachusetts. The Project's performance-based initiatives include professional workshops co-produced with the Tanglewood Music Center, the Boston Symphony Orchestra, and Carnegie Hall. In 2004 the "Mentoring, Creating and Communicating" workshop, conducted with the Silk Road Ensemble, highlighted performance practices of music from Azerbaijan, China, India, and Iran. A September 2006 workshop will focus on Silk Road commissions. Through the Silk Road Project, as throughout his career, Yo-Yo Ma seeks to expand the cello repertoire, frequently performing lesser known 20th-century music and commissions of new concertos and recital pieces. An exclusive Sony Classical artist, he has a wide-ranging discography of more than seventy-five albums, including fifteen Grammy winners and recordings that defy categorization, such as "Hush" with Bobby McFerrin, "Appalachia Waltz" and "Appalachian Journey" with Mark O'Connor and Edgar Meyer, "Obrigado

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Brazil," and "Obrigado Brazil—Live in Concert." Mr. Ma's most recent recordings include "Paris: La Belle Époque," with pianist Kathryn Stott, "Silk Road Journeys: Beyond the Horizon," and John Williams's soundtrack to the film *Memoirs of a Geisha*. Strongly committed to educational programs, he takes time whenever possible to conduct master classes as well as more informal programs. Born in 1955 to Chinese parents living in Paris, Yo-Yo Ma began to study the cello with his father at age four and came with his family to New York, where he spent most of his formative years. Later, his principal teacher was Leonard Rose at the Juilliard School. He sought out a traditional liberal arts education to expand upon his conservatory training, graduating from Harvard University in 1976. He has received numerous awards, including the Avery Fisher Prize, the Glenn Gould Prize, the National Medal of the Arts, and the Sonning Prize. Mr. Ma and his wife have two children. He plays two instruments, a 1733 Montagnana cello from Venice and the 1712 Davidoff Stradivarius.

Masakazu Yoshizawa



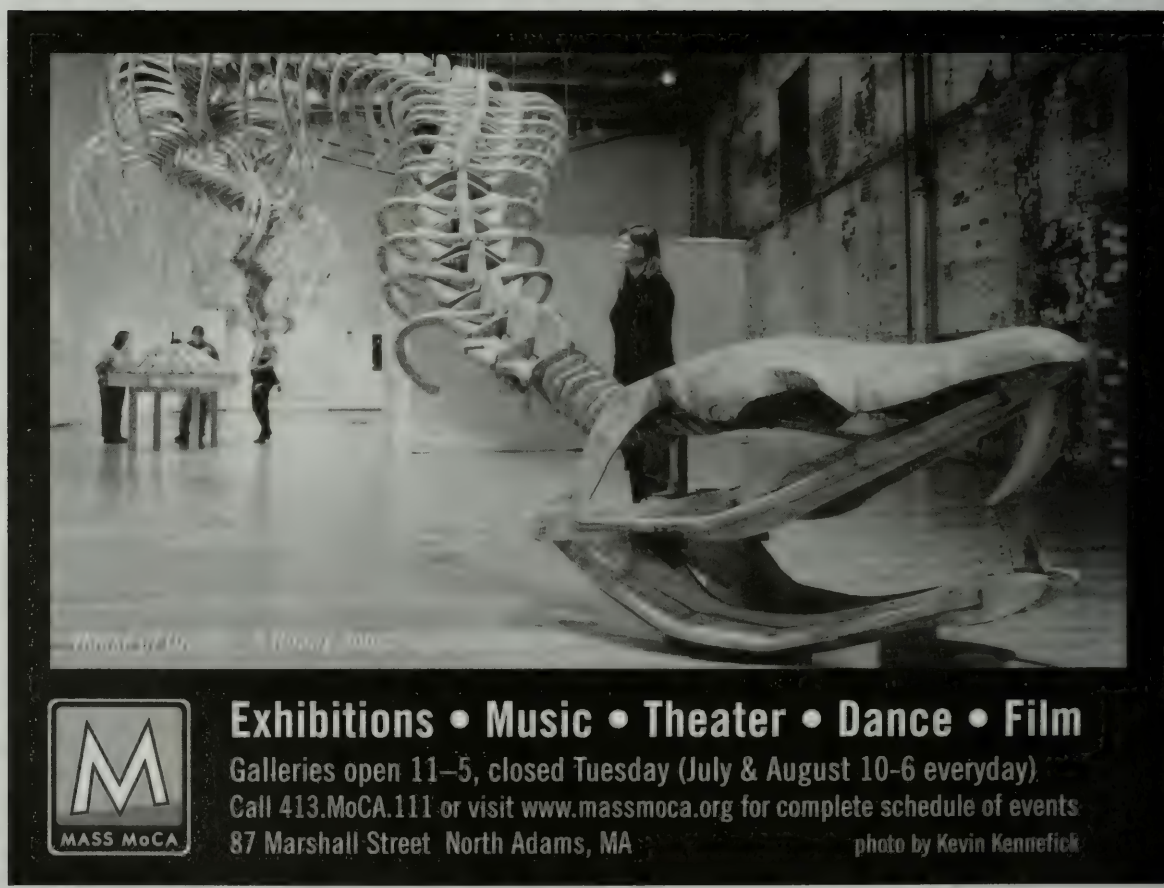
Masakazu Yoshizawa is a Los Angeles-based woodwind player and a composer specializing in music for Japanese flute and kabuki percussion. Born in Gifu, Japan, in 1950, he began playing accordion and piano at the age of nine, later taking up clarinet, saxophone, flute, and shakuhachi. At nineteen he started working as a studio musician and performing with orchestras in Tokyo, including the New Japan Philharmonic, Tokyo Symphony, and Kosei Wind Orchestra. In 1975 he participated in the Japan tour of Henry Mancini's orchestra. The following year Masakazu Yoshizawa came to the United States to attend the Tanglewood Music Center. Following a move to Los Angeles, he joined Osamu Kitajima's band in 1980; they released twelve albums and performed in Japan and the United States. In 1988 Mr. Yoshizawa released a shakuhachi solo album entitled "Kyori Innervisions" in Germany and the U.S., and in 1993 he formed his own group, Kokin gumi, which has released four albums. Since 1980 he has performed on television and as a studio musician for recordings and for such movie soundtracks as *Jurassic Park*, *The Joy Luck Club*, and, most recently, *Memoirs of a Geisha*.

James Earl Jones



James Earl Jones's voice is known by people of all ages and walks of life—*Star Wars* fans who know him as the voice of Darth Vader, children who know him as Mufasa from Disney's *The Lion King*, and the countless people who use Verizon phone services, for which he has been the exclusive spokesperson for many years. Listening, one would never guess that he spent his childhood as a virtual mute due to a severe stuttering problem. With the help of an extraordinary high school teacher, Mr. Jones overcame his stutter and transformed his weakness into his greatest strength. Born in Mississippi and raised in Michigan, James Earl Jones moved to New York City in 1955 after graduating from the University of Michigan and serving in the military. In 1960 renowned Broadway producer Joseph Papp gave Jones one of his first major breakthroughs, casting him in Shakespeare's *Henry V*. This marked the beginning of Jones's long affiliation with the New York Shakespeare Festival, with the title roles of *Othello*, *Macbeth*, and *King Lear* among his many performances for the company. In the 1960s Mr. Jones was one of the first African-American actors to appear regularly in daytime soap operas; he made his film debut in 1964 in Stanley Kubrick's *Dr. Strangelove*. Among his many screen credits are leading roles in John Sayles's *Matewan* (1987), *Field of Dreams* (1989), and the film version of the Alan Paton classic *Cry, the Beloved Country* (1995). He won Emmys for his portrayal of Junius Johnson in *Heat Wave*, the 1990 television drama about the 1965 riots in Watts, and for the role of Gabriel Bird, a disgraced cop turned private investigator, in the 1990-92 series *Gabriel's Fire*. Throughout his varied career, however, James Earl Jones has always made his biggest impression on stage. In 1969 he won a Tony Award for his performance as boxer Jack Johnson in the Broadway hit *The Great White Hope* (which also garnered him an Oscar nomi-

nation for the 1970 film adaptation). He won a second Tony Award in 1987 for August Wilson's *Fences*. In addition to continuing his celebrated Shakespearean work, he has also enjoyed a long-standing collaboration with South African playwright Athol Fugard, acting in *The Blood Knot*, *Boseman and Lena*, and the critically acclaimed *Master Harold... and the Boys*, among others. The recipient of two Tonys, four Emmys, a Golden Globe, and a Grammy, James Earl Jones was also honored with the National Medal of Arts in 1992 and the John F. Kennedy Center Honor in December 2002. He recently starred on Broadway in *On Golden Pond*, for which he received a Tony nomination. He also starred as Supreme Court Justice Thurgood Marshall in the production of *Thurgood* at the Westport Country Playhouse. His autobiography, *Voices and Silences*, is available through bookstores and online retailers. James Earl Jones made his Tanglewood debut in July 1997, in a performance of Copland's *Lincoln Portrait* celebrating the seventy-fifth anniversary of the Lincoln Memorial, with Seiji Ozawa conducting the Boston Symphony Orchestra.



2006 Tanglewood

Sunday, August 13, at 2:30

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CHRISTOPH ESCHENBACH conducting

BEETHOVEN — Overture to *The Creatures of Prometheus*, Opus 43

BEETHOVEN — Symphony No. 8 in F, Opus 93

Allegro vivace e con brio
Allegretto scherzando
Tempo di menuetto
Allegro vivace

INTERMISSION

TCHAIKOVSKY — Symphony No. 5 in E minor, Opus 64

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Andante cantabile, con alcuna licenza
Valse: Allegro moderato
Finale: Andante maestoso—Alegro vivace—
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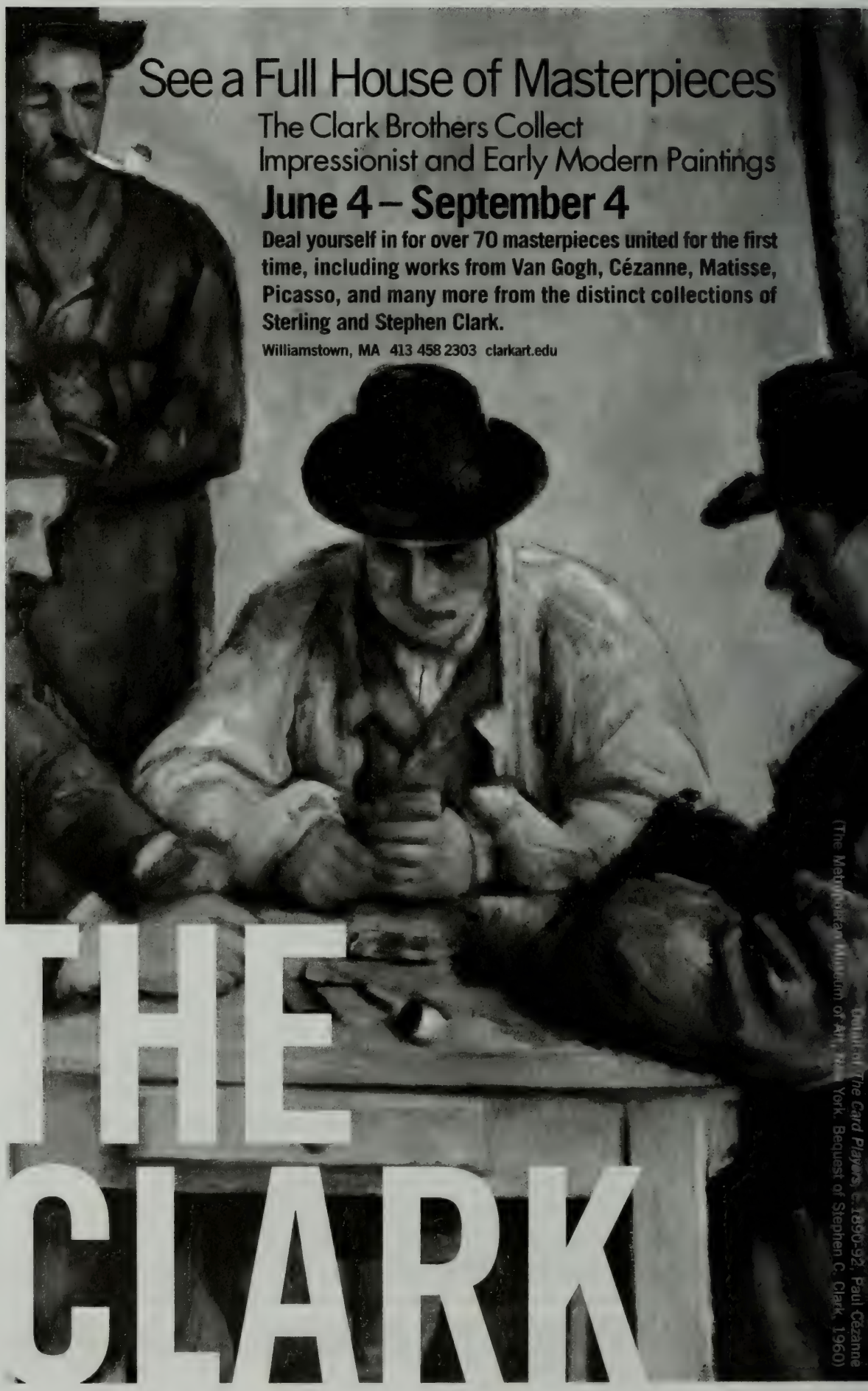
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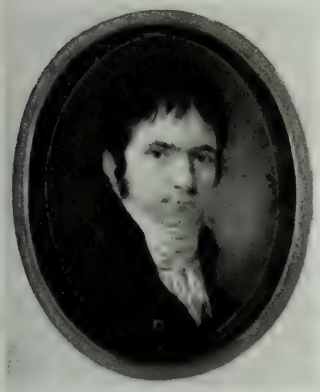

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NOTES ON THE PROGRAM

Ludwig van Beethoven (1770-1827)
Overture to *The Creatures of Prometheus*, Opus 43

First performance: March 28, 1801, Burgtheater, Vienna (as part of premiere of the ballet for which Beethoven wrote the music). *First Tanglewood performance*: August 9, 1958, Boston Symphony Orchestra, Pierre Monteux cond. *Most recent BSO performance at Tanglewood*: August 16, 1996, Christoph Eschenbach cond. *Most recent Tanglewood performance*: August 6, 2003, Camerata Salzburg, Sir Roger Norrington cond. (as part of a performance of Beethoven's complete music for the ballet)

Except for a youthful attempt ten years earlier in Bonn, Beethoven's music for *The Creatures of Prometheus* was the first theatrical score he composed. It is not entirely clear why the Milanese dancer and ballet designer Salvatore Vigano asked Beethoven to provide the music for his new ballet, which was planned as a tribute to Maria Theresa, second wife to the Emperor Franz of Austria. But the fact that Beethoven's instantly popular Septet in E-flat, Opus 20—introduced at a concert Beethoven gave for his own benefit at the Vienna Burgtheater on April 2, 1800—was dedicated to the Empress may provide the connection. By this time the thirty-year-old Beethoven had made himself a name as a composer of piano and chamber music, but his only significant orchestral scores were the First Symphony and two piano concertos; the symphony and one of the concertos (we don't know which) were introduced to the Viennese public on the same concert as the Septet. The chance to compose for the theater marked a singular opportunity for the young composer, and he gave the commission a high priority, providing an overture, an introduction, and sixteen musical numbers.



Although the ballet's popularity was such that it was performed sixteen times in 1801 and thirteen times the following season, all that has come down to us besides Beethoven's music is a description of the story line, as given in a biography of Vigano by Carlo Ritorni and also in Thayer's classic biography of the composer:

> The foundation of this allegorical ballet is the fable of Prometheus. The philosophers of Greece allude to Prometheus as a lofty soul who drove the people of his time from

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ignorance, refined them by means of science and the arts, and gave them manners, customs, and morals. As a result of that conception, two statues that have been brought to life are introduced in this ballet; and these, through the might of harmony, are made sensitive to all the passions of human life. Prometheus leads them to Parnassus, in order that Apollo, the god of the fine arts, may enlighten them. Apollo gives them as teachers Amphion, Arion, and Orpheus to instruct them in music, Melpomene to teach them tragedy, Thalia for comedy, Terpsichore and Pan for the shepherd's dance, and Bacchus for the heroic dance, of which he was the originator.

Beethoven's overture is comparatively lightweight, given the nature of the subject matter and especially judging by the standards of his later, more frequently played overtures to *Coriolan* and *Egmont*. But the opening measures, with their swift strokes beginning as it were *in medias res* harmonically and so immediately commanding the attention, are a perfect foil to the woodwind melody that follows. Those opening chords may also be heard to anticipate the chordal—though not harmonic—framework for the perpetual-motion Allegro theme to follow, and the initial woodwind melody likewise prepares the second theme of the Allegro. All in all, the five-minute overture makes a perfect curtain-raiser for an evening's entertainment, even providing a touch of drama when the main theme's return is clouded by C minor before reverting to the predominant major-mode brightness of the whole.

—Marc Mandel

Ludwig van Beethoven
Symphony No. 8 in F, Opus 93

First performance: February 27, 1814, Vienna, Beethoven cond. *First Tanglewood performance*: August 5, 1947, Boston Symphony Orchestra, Serge Koussevitzky cond. *Most recent Tanglewood performance*: July 17, 2004, Boston Symphony Orchestra, Rafael Frühbeck de Burgos cond.

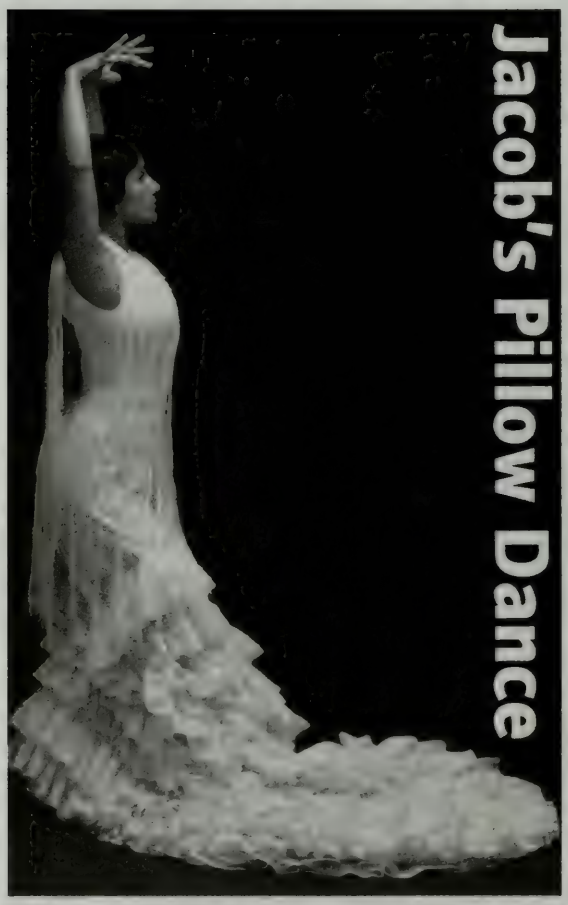
In the summer of 1812, Beethoven was seeking relief from chronic digestive problems: at doctor's orders, he traveled from Teplitz to Karlsbad, then, after a brief stay at Franzensbad, back to Teplitz, where he had a passing affair with Amalie Sebald. From there he journeyed to Linz, where he lodged with his brother Johann and where one of his principal concerns was to break up Johann's relationship with Therese Obermeyer, the sister-in-law of a doctor renting space in Johann's house. Therese had been employed by Johann as a housekeeper but the relationship became much more personal. She already had an illegitimate daughter and supposedly had had a number of lovers. But Johann's reaction to his brother's meddling was, of course, to marry the woman, and when things became difficult for the couple in later years, he did not hesitate to blame brother Ludwig for the unhappy circumstances.



But Beethoven was occupied with composing, too, and it was at Linz, while staying at Johann's house, that he completed his Eighth Symphony; the autograph bears the inscription "Linz, October 1812." Just as Beethoven's Fifth and Sixth symphonies are paired with respect to genesis and early performance history—they were premiered at a single concert, on December 22, 1808—likewise were the composer's Seventh and Eighth symphonies linked together. The Seventh was completed just four months before the Eighth and was first played on December 8, 1813. The Eighth was introduced on February 27, 1814, at a Sunday concert in Vienna that also included the Seventh Symphony, Beethoven's *Battle* Symphony (*Wellington's Victory*), and a vocal trio reworked

by Beethoven from a piece he had actually composed ten years earlier (even though he had promised a new trio as well as a new symphony for the occasion). Needless to say, the new Eighth Symphony was somewhat overshadowed by the larger Seventh, which opened the concert, but the real hit of the event was *Wellington's Victory*, whose "battle" section was encored. Regarding the Eighth's relatively cool reception, the reviewer for Vienna's *Allgemeine Musik-Zeitung* observed that "the cause of this was not in its weaker or lesser artistic workmanship... but partly in the mistake of allowing the symphony to follow the one in A major [the Seventh], and partly in the satiety that followed the enjoyment of so much that was beautiful and excellent, whereby natural apathy was the result." As reported by his biographer Thayer, Beethoven's rather peeved explanation for the Eighth's lack of immediate success was "because it is so much better than the other [the Seventh]," but it would seem that the Eighth has still not attained the recognition it deserves: it is perhaps the least performed of all the composer's symphonies except, perhaps, for the Second.

Toward the end of the nineteenth century, George Grove articulated the reason for this situation, citing, in the main, "the overflowing fun and realism of the music.... Not only is every movement pervaded by humour, but each has some special stroke of boisterous merriment, which to those whose minds were full of the more dignified movements



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of the *Eroica*, the C minor, or the Number Seven, may have made it difficult to believe that the composer was in earnest and that his composition was to be taken seriously." Likewise, Philip Hale points to the Eighth as the product of a composer "in reckless mood, delighting in abrupt contrasts... characterized by mad jollity, and a playfulness that at times approaches buffoonery." Beethoven's own word for this was "*aufgeknöpft*," "unbuttoned," and this is the term commentators have seized upon to characterize this symphonic product of his cheerful nature.

The first movement, Allegro vivace e con brio, contrasts a bright but forceful idea with a waltzlike second theme of comic bent. There is constant alternation of bright and dark, and a preponderance of the *sforzato* accents and rhythmic drive so typical of Beethoven; the end of the development virtually barrels into the recapitulation. The second movement, marked Allegretto scherzando, suggests in its sixteenth-note staccato accompaniment the ticking of a metronome; the main tune may have been based upon, or given rise to, a canon Beethoven contrived in honor of Johann Nepomuk Maelzel, Vienna's "Court Mechanician" and inventor of the "musical chronometer." The playful character of this brief movement resides in its overlaying of trills, accents, and sudden *fortissimo* tremolos.

The third movement is marked "Tempo di Menuetto" but actually parodies the courtly minuet of Mozart and Haydn. The original trumpet-and-drums reinforcement of the downbeat—and note that the opening two notes of the movement constitute an *upbeat*—is displaced during the course of the minuet, and the *dolce* ("sweet") horn melody of the Trio is offset by a scampering cello accompaniment that suggests a quite different sort of character. The Allegro vivace finale moves like the wind: the triplets that form the upbeat to the main idea and pervade the accompaniment are barely distinguishable to the ear. As in the first movement, there are fits and starts, juxtapositions of *pianissimo* and *fortissimo*, with bouncing octaves in bassoon and timpani contributing to the fun. So much energy is accumulated along the way that, to wind things up, Beethoven writes a coda as long as the entire main part of the movement, and, at the end, we can almost imagine him grabbing us by the shoulders, shaking us hard, and laughing.

—Marc Mandel

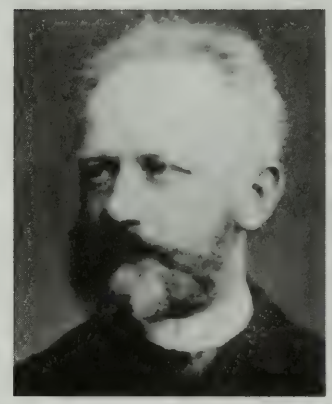
Pyotr Ilyich Tchaikovsky (1840-1893)
Symphony No. 5 in E minor, Opus 64

First performance: November 17, 1888, St. Petersburg, Tchaikovsky cond. *First Berkshire Festival performance*: August 16, 1936, Boston Symphony Orchestra, Serge Koussevitzky cond. *First Tanglewood performance*: August 11, 1940, Boston Symphony Orchestra, Koussevitzky cond. *Most recent Tanglewood performance*: August 20, 2005, Boston Symphony Orchestra, Marin Alsop cond.

Since the premiere of his Fourth Symphony in 1878, ten years had gone by, years in which Tchaikovsky's international reputation was consolidated, in which he had come to feel the need to give up his teaching at the Moscow Conservatory so as to have more time for composing, in which he began to be active as a conductor, in which he finished *Eugene Onegin* and three unsuccessful but not uninteresting operas (*The Maid of Orleans*, *Mazeppa*, and *The Sorceress*), in which he composed the Violin Concerto and the Second Piano Concerto, the three orchestral suites and *Mozartiana*, the *Italian Capriccio*, the Serenade for Strings, the *1812* Overture, the Vespers Service, the A minor trio, the *Manfred* Symphony, and some of his most appealing songs. Tchaikovsky himself led the premiere of his Fifth Symphony on November 26, 1888, in St. Petersburg.

The Fourth had been the symphony of triumph over fate and was in that sense, and

admittedly, an imitation of Beethoven's Fifth. For Tchaikovsky's own Fifth, we have nothing as explicitly revealing as the correspondence in which he set out the program of the Fourth for his patroness, Nadezhda von Meck. There is, however, a notebook page outlining a scenario for the first movement: "Introduction. Complete resignation before Fate, or, which is the same, before the inscrutable predestination of Providence. Allegro. (I) Murmurs, doubts, plaints, reproaches against XXX. (II) Shall I throw myself in the embraces of faith???"



XXX is less likely to be a particular person than what he usually refers to in his diary as Z or THAT—his homosexuality, which caused him deep pain and which, in addition, terrified him as a potential cause of scandal. To pursue Tchaikovsky's verbal plan through the first movement as he finally composed it is fruitless. (He also disliked attempts to interpret musical processes in too literal—and literary—a manner.) Clearly, though, the theme with which the clarinets in their lowest register begin the symphony has a function other than its musical one: it will recur as a catastrophic interruption of the second movement's love song, as an enervated ghost that approaches the languid dancers of the waltz, and—in a metamorphosis that is perhaps the symphony's least convincing musical and expressive gesture—in majestic and blazing E major triumph.

Tchaikovsky's wonderful gift of melody, his delight in "strong effects" and his skill at bringing them off, his fire and sentiment—these need neither introduction nor advocacy. As to the orchestra, Tchaikovsky produces remarkable effect with remarkable economy. His orchestra is anything other than extravagant, but the power and vividness of its *for-*



tissimo is amazing. And what delight there is in his delicate passages—the color of the low strings in the introduction (with those few superbly calculated interventions of the second violins); the beautifully placed octaves of clarinet and bassoon when the Allegro begins its melancholy and graceful song; the growls into which that movement subsides (with the timpani roll as the top note in a chord of cellos, basses, and bassoon); the low strings again in the measures that introduce the second movement's famous horn solo; those great, swinging pizzicato chords that break the silence after the catastrophe; those faintly buzzing notes for stopped horns in the waltz; the enchantingly inventive filigree throughout the middle part of that movement; those propulsive chuggings of cellos, basses, drums, and bassoons in the finale; the tough brilliance of the woodwind lines and the firmness of their basses.

The composer's own feelings about his Fifth Symphony blew hot and cold, not only about the music itself, but even as to whether he might have been "played out" as a composer. Of course Tchaikovsky had not written himself out. As soon as he returned from a journey to Prague, where the experience of conducting the Fifth produced the most depressed of all his reports on that work (the composer's own feelings about the Fifth blew hot and cold), he began work on *The Sleeping Beauty*. Within another year his finest operatic score, *The Queen of Spades*, was on its way, with *The Nutcracker* and *Pathétique* Symphony yet to come.

Tchaikovsky begins the Fifth with a portentous introduction. The tempo is fairly slow, the colors (low clarinets and low strings) are dark. The theme, suggestive here of a funeral march, sticks easily in the memory. Let us call it the Fate theme. Its rhythm is distinctive enough to be recognizable by itself, and that will prove to be useful. The introduction gradually subsides, coming to a suspenseful halt. When the main part of the first movement begins, the tempo is quicker and the main theme is new; nonetheless, we hear a connection because the alternating chords of E minor and A minor in the first twelve measures are the very ones with which the Fate theme was harmonized. Tchaikovsky boils this up to a *fortississimo* climax, then goes without break into a new, anguished theme for strings with characteristic little punctuation marks for the woodwinds. With these materials he builds a strong, highly energized movement, which, however, vanishes in utter darkness.

In 1939, Mack David, Mack Davis, and André Kostelanetz came out with a song called "Moon Love." It had a great tune—by Tchaikovsky. It is the one you now hear the horn play, better harmonized and with a better continuation. Before it begins, dense, dark chords set mood, key, and pace. Unlike the cobblers of "Moon Love," Tchaikovsky is under no obligation to round off the tune and finish it. With a slight speeding up, it devolves into a brief duet with oboe, before the cellos take up the melody, the violins expanding on what the oboe sang before. Flexibility is of the essence here: Tchaikovsky indicates "some freedom" ("*alcuna licenza*") as part of his general direction for this movement, instructs the horn soloist to play "*dolce con molto espressione*," and in addition constantly modifies the tempo with "*animando*," "*ritenuto*," "*sostenuto*," "*con moto*," and the like.

When he has built some grand paragraphs out of the horn melody and its various continuations, Tchaikovsky speeds up the music still more, at which point the clarinet introduces an entirely new and wistful phrase. The spinning out of this idea is brutally interrupted by the Fate theme. The music stops in shocked silence. The great pizzicato chords I mentioned earlier restore order, the violins take up the horn melody, which other instruments decorate richly. Once again there is a great cresting, and once again the Fate theme intervenes, but this time there is no real recovery. "Resignation before Fate?"

In place of a scherzo, Tchaikovsky gives us a graceful, somewhat melancholic

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waltz. Varied and inventive interludes separate the returns of the initial melody, and just before the end, the Fate theme ghosts softly over the stage.

The finale begins with the Fate theme, but heard now in a quietly sonorous E major. This opening corresponds to the introduction of the first movement. This time, though, the increase in tempo is greater, and the new theme is possessed by an almost violent energy. A highly charged sonata form movement unfolds. Toward the end of the recapitulation, Fate reappears, this time just as a rhythm. This leads to an exciting and suspenseful buildup, whose tensions are resolved when the Fate theme marches forward in its most triumphant form: in major, fortissimo, broad, majestic. The moment of suspense just before this grand arrival has turned out to be a famous audience trap. The grand B major chords and the pause that follows them represent a colon, not a period, and people who haven't really been listening but have noticed that the music has stopped are liable to a premature ejaculation of applause at this point. After the Fate theme has made its splendid entrance, the music moves forward into a headlong presto, broadening again for the rousing final pages.

—Michael Steinberg

GUEST ARTISTS

Christoph Eschenbach



One of today's leading international conductors, Christoph Eschenbach is now in his third season as music director of The Philadelphia Orchestra. The orchestra's 2005-06 season featured all nine Beethoven symphonies conducted by Mr. Eschenbach and paired with music of our time, including a number of world premieres; a continuation of the orchestra's five-year Mahler cycle, with performances of Mahler's Symphony No. 6 and *Das Lied von der Erde*; four concerts in Carnegie Hall; a performance at the Kennedy Center in Washington, D.C.; a March 2006 tour of Florida and Puerto Rico; and a series of concerts in May 2006 as part of the inauguration of the new mechanical pipe organ in the orchestra's home, Verizon Hall at the Kimmel Center for the Performing Arts. In addition, Mr. Eschenbach was featured as pianist in a November chamber music concert with members of the orchestra. In addition to his work with The Philadelphia Orchestra during 2005-06, Mr. Eschenbach led the Vienna Philharmonic at the BBC Proms in London, at the Lucerne Festival in Switzerland, and at the Musikverein in Vienna. Highlights of his season with the Orchestre de Paris, where he has been music director since September 2000, included an opening night performance with pianist Lang Lang and a complete cycle of Wagner's *Der Ring des Nibelungen* over the course of the season, staged by Robert Wilson. Last month he led the Orchestre de Paris in a concert version of Wagner's *Siegfried* at the BBC Proms. Also in 2005-06 Mr. Eschenbach conducted four concerts with the Hamburg NDR Symphony (in Hamburg, Lübeck, and Bremen). A prolific recording artist, Mr. Eschenbach has made numerous recordings as conductor, pianist, or both. His artistry has been featured in compact discs on the Ariola, BMG, CBS/Sony, Claves, Decca, DGG, EMI, Koch International Classics, Ondine, Pickwick International, RCA Red Seal, Telarc, Teldec, and Virgin Classics labels. His recordings include works of J.S. Bach, Berlioz, Brahms, Bruckner, Grieg, Mahler, Mendelssohn, Messiaen, Ravel, Saint-Saëns, Schumann, Strauss, and Tchaikovsky, among others. A champion of 20th-century music, he has also recorded works by such composers as Adams, Berg, Berio, Glass, Lourié, Picker, Pintscher, Rouse, Schnittke, Schoenberg, and Webern. In May 2005, Mr. Eschenbach and The Philadelphia Orchestra announced a three-year recording partnership with Ondine Records, the orchestra's first recording contract in nearly ten years.

Before turning to conducting, Mr. Eschenbach had already earned a distinguished international reputation as a concert pianist. He began winning major competitions at age eleven and by 1965 was established as the foremost pianist to emerge from post-war Germany, mak-





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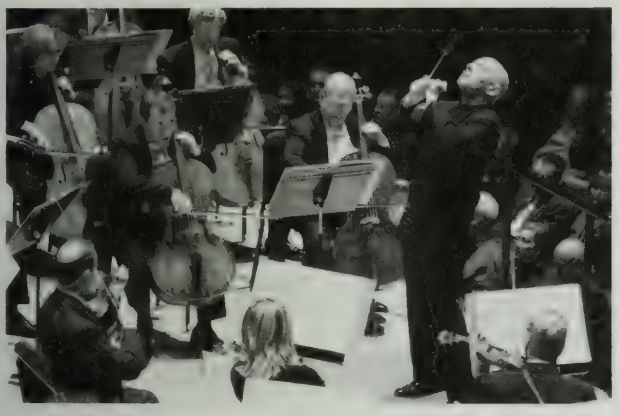
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ing his United States concert debut in 1969 with George Szell and the Cleveland Orchestra. In testimony to his prowess at the piano, Philips chose him as one of 100 pianists featured in their series "Great Pianists of the Twentieth Century." Christoph Eschenbach learned the art of conducting under, among others, George Szell, who personally took him as his protégé, and with whom he worked for over three years. In addition, Herbert von Karajan was his mentor for nearly twenty-five years. Mr. Eschenbach made his conducting debut in Hamburg in 1972, followed by his United States conducting debut with the San Francisco Symphony in 1975, and his opera conducting debut with a 1978 production of Verdi's *La traviata*. In 1981 he was named principal guest conductor of the Tonhalle Orchestra of Zurich, becoming chief conductor from 1982 to 1986. He has also been music director of the Houston Symphony (1988-1999), chief conductor of the Hamburg NDR Symphony Orchestra (1998-2004), music director of the Schleswig-Holstein Music Festival (1999-2002), and music director of the Ravinia Festival, summer home of the Chicago Symphony Orchestra (1994-2003). Among Mr. Eschenbach's most recent awards are the Légion d'Honneur of France presented by President Jacques Chirac (October 2002) and the Officer's Cross with Star and Ribbon of the German Order of Merit (August 2002), as well as the Commander's Cross of the German Order of Merit in 1993 for outstanding achievements as pianist and conductor, and the 1993 Leonard Bernstein Award, presented to him by the Pacific Music Festival, where he served as co-artistic director from 1992 to 1998.

The Philadelphia Orchestra



Founded in 1900, The Philadelphia Orchestra has distinguished itself as one of the leading orchestras in the world through a century of acclaimed performances, historic international tours, best-selling recordings, and its unprecedented record of innovation in recording technologies and outreach. With only six music directors through its first century, the ensemble has maintained an unparalleled cohesiveness and unity in artistic leadership. Christoph Eschenbach became the orchestra's seventh music director in September 2003. His acclaimed first season in Philadelphia saw the launch of the orchestra's first-ever multi-year cycle of Mahler's complete symphonies and ended with a tour of the music capitals of Europe. The 2004-05 season included a four-week festival featuring late works by Mozart, Strauss, Mahler, Tchaikovsky, Wagner, and Berio. The 2005-06 season featured all nine Beethoven symphonies, conducted by Mr. Eschenbach and paired with music of our time, including several world premieres. In August and September 2006, Mr. Eschenbach leads the orchestra on a tour of European festivals. In May 2005, Mr. Eschenbach and the orchestra announced a three-year recording partnership with Ondine Records; their first recording, taken from live concerts, was released in fall 2005 and the second in April 2006. The Philadelphia Orchestra's 2002-03 season celebrated Wolfgang Sawallisch's ten highly acclaimed years at the orchestra's helm and paid tribute to his artistic achievements with the release of a Grammy-nominated three-disc set of Schumann recordings, the first recordings made in Verizon Hall at the Kimmel Center for the Performing Arts, which became the orchestra's new home in 2001. The Philadelphia Orchestra annually touches the lives of more than one million music lovers worldwide through its performances (more than 300 concerts and other presentations each year), publications, recordings, and broadcasts. A major winter subscription season is presented in Philadelphia each year, in addition to education and community partnership programs, and annual concerts at New York's Carnegie Hall. Its summer schedule includes a month-long outdoor season in Philadelphia at the Mann Center, free neighborhood concerts, and a three-week residency at the Saratoga Performing Arts Center in upstate New York. The orchestra recently announced a

three-year agreement for an annual week-long summer residency at the Bravo! Vail Valley Music Festival beginning in July 2007. The Kimmel Center for the Performing Arts hosts the orchestra's home subscription concerts and includes two performance spaces, the 2500-seat Verizon Hall, designed and built especially for the orchestra, and the 650-seat Perelman Theater for chamber music concerts. The Kimmel Center for the Performing Arts and the historic Academy of Music (where the orchestra performed for 101 seasons) are operated together as a single cultural facility by Kimmel Center, Inc.

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Music Director

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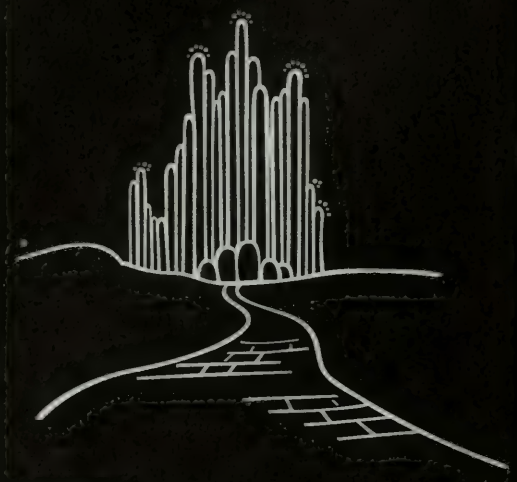
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Names as of July 19, 2006

Throughout its long and illustrious history, the Boston Symphony Orchestra has been a leader among orchestras. Now, under the direction of James Levine, the BSO has entered an energizing and unprecedented phase of artistic growth and is poised to become the pre-eminent symphonic institution in the world.

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

THE ARTISTIC INITIATIVE

Inspired by the vision of Maestro Levine, the BSO is engaging in new initiatives to further the artistic excellence of the orchestra and simultaneously enhance the concert experience for local, national, and international audiences. These activities include the presentation of rarely-performed large-scale works, engagement of the world's finest visiting artists, and institution of a new approach to music preparation. Unique among orchestral organizations, these advances require expanded rehearsal time and supplemental players to produce inspiring performances of some of the great works in the repertoire.

To support these new approaches, the Trustees of the Boston Symphony Orchestra have established The Artistic Initiative, an effort to raise new endowment funds to create a revenue stream that will support these activities for years to come. More immediately, the Initiative also seeks directed grants to provide immediate revenue for artistic expenses while endowment funds are being raised.



THE ARTISTIC INITIATIVE *(continued)*

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For more information about supporting The Artistic Initiative, please contact Nancy Baker, Director of Major and Planned Giving, at (617) 638-9269 or nbaker@bso.org.



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Days in the Arts 2006 Season

Through the Boston Symphony Orchestra's Days in the Arts (DARTS) program, students spend a week immersed in the arts. Each day, students participate in hands-on workshops and attend programs at Berkshire cultural institutions such as Tanglewood and Jacob's Pillow.

Financial support is essential to the continued success of DARTS. Please consider making a generous contribution to DARTS this summer and help more than 400 children explore how the arts can enrich their lives. For more information, contact Barbara Hanson, Manager of the Koussevitzky Society, at (413) 637-5278 or bhanson@bso.org.

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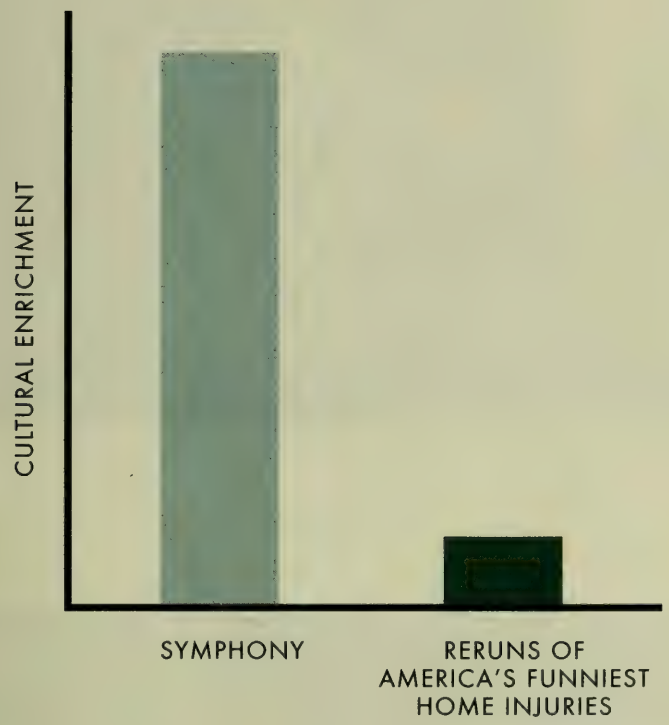
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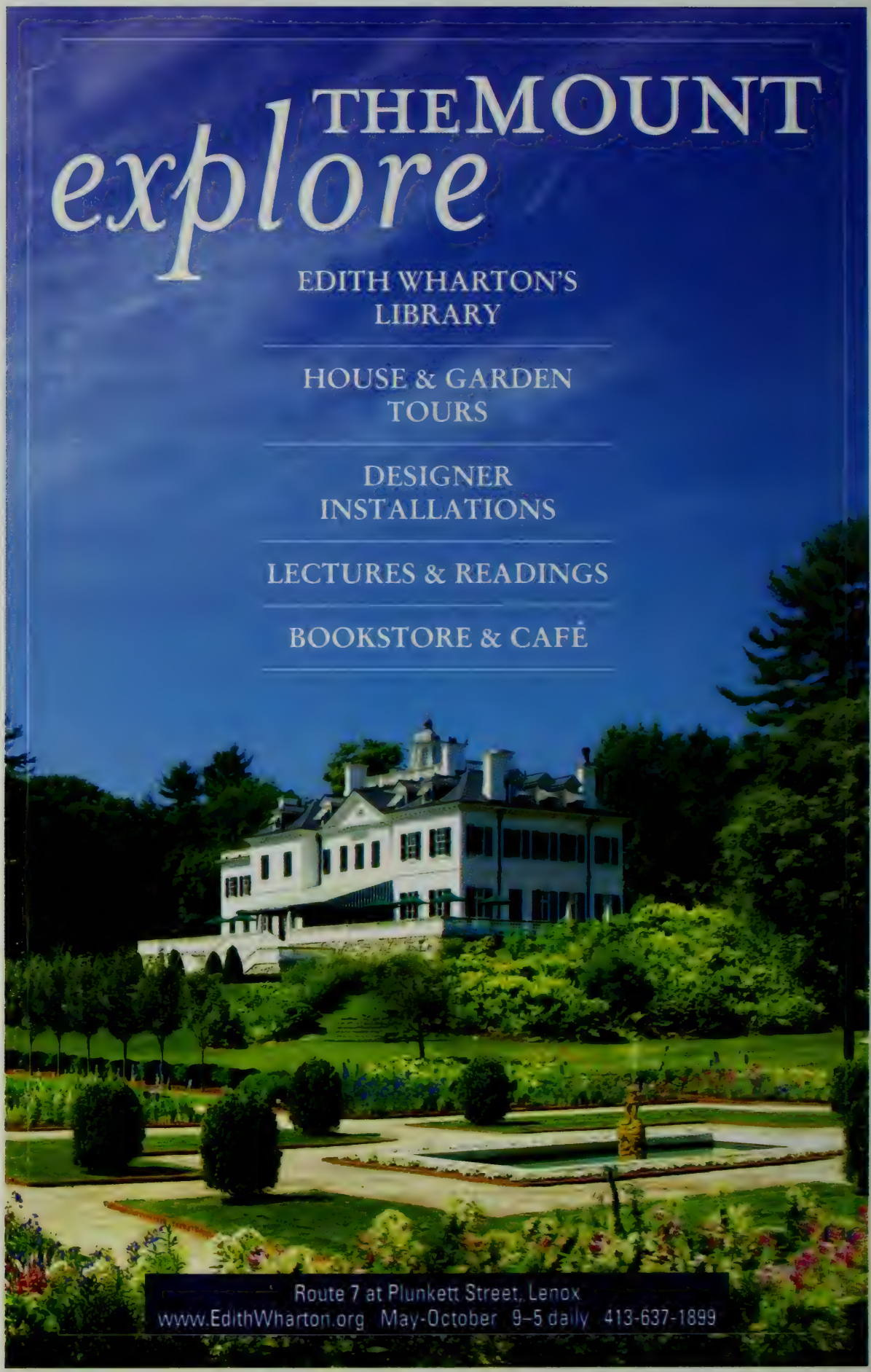
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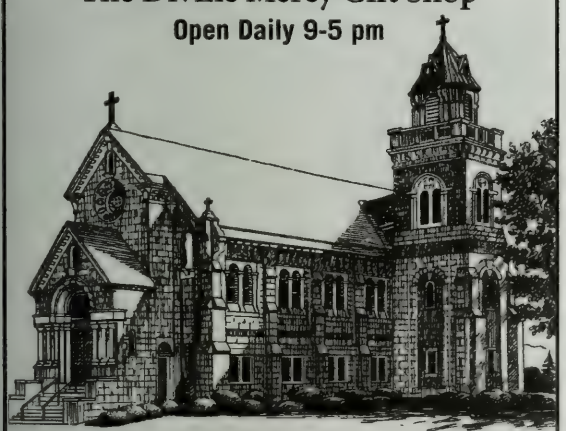


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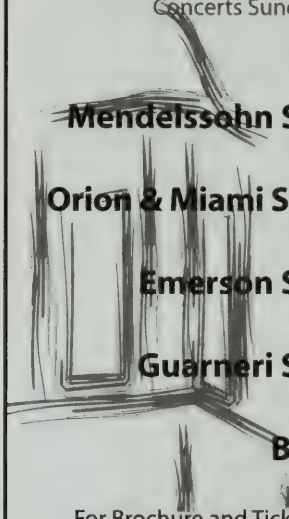
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AUGUST AT TANGLEWOOD

Wednesday, August 2, at 8:30

KREMERATA BALTICA
GIDON KREMER, artistic director and violin soloist

MOZART The Complete Violin Concertos, Program 1, plus music of SCHNITTKE and NYMAN
Celebrating the 250th anniversary of Mozart's birth

Thursday, August 3, at 8:30

KREMERATA BALTICA
GIDON KREMER, artistic director and violin soloist

MOZART The Complete Violin Concertos, Program 2, plus music of SHOSTAKOVICH and RASKATOV
Celebrating the 250th anniversary of Mozart's birth

Friday, August 4, at 6 (Prelude)

MEMBERS OF THE BSO
LARS VOGT, piano

Music of MICHAEL HAYDN, MOZART, and DVOŘÁK

Friday, August 4, at 8:30

BSO—DONALD RUNNICLES, conductor
YO-YO MA, cello

JANÁČEK *Idyll*, for strings
GOLIJOV Cello Concerto (world premiere; BSO 125th anniversary commission)
ELGAR *Enigma* Variations

Saturday, August 5, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Saturday, August 5

Saturday, August 5, at 8:30

BSO—SEIJI OZAWA, conductor
HEIDI GRANT MURPHY, soprano
NATHALIE STUTZMANN, contralto
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MAHLER Symphony No. 2, *Resurrection*

Sunday, August 6, at 2:30

BSO—DONALD RUNNICLES, conductor
LARS VOGT, piano

MOZART Symphony No. 38, *Prague*
STRAUSS Suite from *Der Rosenkavalier*
BEETHOVEN Piano Concerto No. 5, *Emperor*

Friday, August 11, at 6 (Prelude)

MEMBERS OF THE BSO
COREY CEROVSEK, violin

Music of DVOŘÁK, DOHNÂNYI, and MOZART

Friday, August 11, at 8:30

BSO—HARRY BICKET, conductor
COREY CEROVSEK, violin
SARAH CONNOLLY, mezzo-soprano

J.S. BACH Orchestral Suite No. 3
J.S. BACH Violin Concerto No. 2 in E, BWV 1042
HANDEL "Scherza infida," "Qui d'amor nell' suo linguaggio," and "Dopo notte" from *Ariodante*
HANDEL *Royal Fireworks Music*

Saturday, August 12, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
Boston Pops program of Saturday, August 12

Saturday, August 12, at 8:30 p.m.
Film Night at Tanglewood

BOSTON POPS—JOHN WILLIAMS, conductor
YO-YO MA, cello
JAMES EARL JONES, special guest narrator
MASAKAZU YOSHIZAWA, shakuhachi

ALL-WILLIAMS PROGRAM

Sunday, August 13, at 2:30

THE PHILADELPHIA ORCHESTRA
CHRISTOPH ESCHENBACH, music director and conductor

BEETHOVEN Overture to *The Creatures of Prometheus*
BEETHOVEN Symphony No. 8
TCHAIKOVSKY Symphony No. 5

Tuesday, August 15, at 8:30

BOSTON SYMPHONY CHAMBER PLAYERS

MOZART Divertimento No. 14 in B-flat for winds, K.270
GANDOLFI *Plain Song, Fantastic Dances*
SCHUBERT String Quintet in C, D.956

Thursday, August 17, at 8:30

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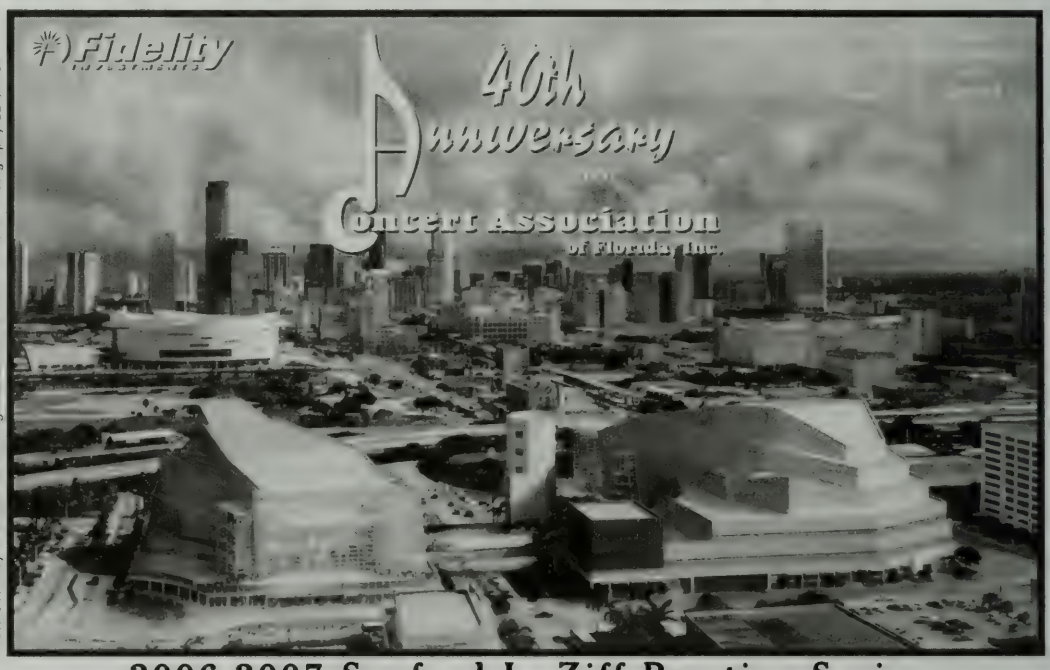


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II Tuesday, November 28, 2006 at 7 PM
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Special Gala Performance with Festival Symphony Orchestra • Ion Marin, Conductor

III Saturday, December 9, 2006 at 8 PM
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Maria Guleghina, Soprano
Marianne Cornetti, Mezzo-Soprano
Salvatore Licitra, Tenor
Lado Ataneli, Baritone
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IV Thursday, February 8, 2007 at 8 PM
BOSTON POPS ESPLANADE ORCHESTRA
Keith Lockhart, Conductor
Michael Chertock, Piano
A Gershwin Celebration
Sponsored by Fidelity Investments

V Tuesday, February 13, 2007 at 8 PM
CHICAGO SYMPHONY ORCHESTRA
David Zinman, Conductor • Gil Shaham, Violin

VI Friday, February 16, 2007 at 8 PM
ACADEMY OF ST. MARTIN IN THE FIELDS
Sir Neville Marriner, Conductor
Jonathan Biss, Piano

VII Monday, February 26, 2007 at 8 PM
ATLANTA SYMPHONY ORCHESTRA
Robert Spano, Conductor • Emanuel Ax, Piano

VIII Monday, March 12, 2007 at 8 PM
ITZHAK PERLMAN, Violin
Rohan De Silva, Piano

IX Saturday, April 7, 2007 at 8 PM
NATIONAL PHILHARMONIC OF RUSSIA
Vladimir Spivakov, Conductor
Olga Kern, Piano

X Monday, May 7, 2007 at 8 PM
EVGENY KISSIN, Piano

Thursday, February 22, 2007 at 8 PM
Special Dance Event
SAVION GLOVER
with orchestra

Friday, March 23, 2007 at 8 PM
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Friday, August 18, at 6 (Prelude)

MEMBERS OF THE BSO
HILARY HAHN, violin
RANDALL HODGKINSON, piano

Music of MOZART and BRAHMS

Friday, August 18, at 8:30

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
ANN HOBSON PILOT, harp
JOSEP COLOM, piano

TURINA (orch. Frühbeck de Burgos) Theme and Variations, for harp and strings
FALLA *Nights in the Gardens of Spain*, for piano and orchestra
DEBUSSY *La Mer*
RAVEL *Boléro*

Saturday, August 19, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, August 20

Saturday, August 19, at 8:30

BSO—HERBERT BLOMSTEDT, conductor
HILARY HAHN, violin

DVOŘÁK Violin Concerto
BEETHOVEN Symphony No. 3, *Eroica*

Sunday, August 20, at 2:30

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
PETER SERKIN, piano

ALL-BRAHMS PROGRAM
Piano Concerto No. 2
Symphony No. 2

Sunday, August 20, at 8:30

BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, conductor
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"Our '70s Show"
An evening of musical hits from the '70s; fireworks to follow the concert

Wednesday, August 23, at 3:30

EMANUEL AX, piano
YO-YO MA, cello

ALL-BEETHOVEN PROGRAM

Friday, August 25, at 6 (Prelude)

MEMBERS OF THE BSO
YEFIM BRONFMAN, piano

Music of SHOSTAKOVICH and MOZART

Friday, August 25, at 8:30

BSO—GUSTAVO DUDAMEL, conductor
IMOGEN COOPER, piano
ISABEL LEONARD, mezzo-soprano

BERNSTEIN Overture to *Candide*
BEETHOVEN Piano Concerto No. 1
FALLA *The Three-cornered Hat* (complete)

Saturday, August 26, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, August 27

Saturday, August 26, at 8:30

BSO—HERBERT BLOMSTEDT, conductor
EMANUEL AX, piano

BEETHOVEN Piano Concerto No. 2
BRUCKNER Symphony No. 7

Sunday, August 27, at 2:30

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
YEFIM BRONFMAN, piano

ALL-BEETHOVEN PROGRAM
Piano Concerto No. 4
Symphony No. 7

Programs and artists subject to change.

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2006 TANGLEWOOD MUSIC CENTER PERFORMANCE SCHEDULE

Unless otherwise noted, all events take place in the Florence Gould Auditorium of Seiji Ozawa Hall. Other venues are the Shed, Chamber Music Hall (CMH), and Theatre (TH).

♪ indicates free admission to ticket holders for that afternoon's 2:30 p.m. concert or that evening's 8:30 p.m. concert.
* indicates that tickets are available through the Tanglewood Box Office or SymphonyCharge.

Friday, June 23, at 8:30 p.m.
Chamber Music Concert

Saturday, June 24, at 10 a.m., 1 p.m., and 4 p.m.
String Quartet Marathon: Three 2-hour performances

Sunday, June 25, at 10 a.m.
Chamber Music Concert

Sunday, June 25, at 2:30 p.m.
Chamber Music Concert

Tuesday, June 27, at 8:30 p.m.
Vocal Recital

Sunday, July 2, at 10 a.m.
Chamber Music Concert

Monday, July 3, at 2:30 p.m.
Opening Exercises
(free admission; open to the public)

Monday, July 3, at 8:30 p.m. *
The Phyllis and Lee Coffey Memorial Concert
TMC ORCHESTRA
BERNARD HAITINK, TOMASZ GOLKA (TMC Fellow), and EVA OLLIKAINEN (TMC Fellow), conductors
MOZART Symphony No. 35, *Haffner*
STRAUSS *Death and Transfiguration*
SHOSTAKOVICH Symphony No. 10

Wednesday, July 5, at 8:30 p.m. (CMH)
Music for solo instruments by TMC Composition Fellows

Saturday, July 8, at 6 p.m. ♪
Prelude Concert

Sunday, July 9, at 10 a.m.
Chamber Music Concert

Wednesday, July 12, at 8:30 p.m. (Shed) *
BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor
with TMC VOCAL FELLOWS
"Bernstein on Broadway"

Saturday, July 15, at 6 p.m. ♪
Prelude Concert–Vocal Recital

Saturday, July 15, 8:30pm (Shed) *
The Leonard Bernstein Memorial Concert
To benefit the Tanglewood Music Center
Supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean.
TMC ORCHESTRA
JAMES LEVINE, conductor
VOCAL SOLOISTS
STRAUSS *Elektra*

Sunday, July 16, at 10 a.m.
Chamber Music Concert
TMC CONDUCTORS SHOWCASE
Music of WAGNER, CARTER, SCHOENBERG, and BRAHMS

Saturday, July 22, at 6 p.m. ♪
Prelude Concert

Sunday, July 23, at 10 a.m.
Chamber Music Concert

Tuesday, July 25, at 2 p.m. *
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon events: TMC Vocal Recital at 2:30 p.m.; TMC Chamber Music at 5 p.m. (STRAVINSKY *L'Histoire du soldat* with narrators JOHN HARBISON, MILTON BABBITT, and ELLIOTT CARTER)
TMC Brass Fanfares at 8 p.m. (Shed)
Gala concert at 8:30 p.m. (Shed):
TMC ORCHESTRA, BSO, and BOSTON POPS ORCHESTRA
JAMES LEVINE, JOHN WILLIAMS, KEITH LOCKHART, and STEFAN ASBURY, conductors
Program to include
GERSHWIN *Cuban Overture*
BERNSTEIN Suite from *On the Waterfront*
ELLINGTON *Harlem*
TCHAIKOVSKY *1812 Overture*

Thursday, July 27 – Monday, July 31
2006 FESTIVAL OF CONTEMPORARY MUSIC
Stefan Asbury, director
John Harbison, festival advisor
To include the American stage premiere of Elliott Carter's opera *What Next* ♪
Made possible by the generous support of Dr. Raymond and Hannah H. Schneider, with additional support through grants from The Aaron Copland Fund for Music, the Fromm Music Foundation, The Geoffrey Hughes Foundation, The Helen F. Whitaker Fund, and Patricia Plum Wylde
Detailed program information available at the Main Gate

Saturday, August 5, at 6 p.m. ♪
Prelude Concert

Sunday, August 6, at 10 a.m.
Chamber Music Concert

Sunday, August 6, at 6 p.m. ♪
Prelude Concert

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Sunday, August 6, at 8:30 p.m. *
The Margaret Lee Crofts Concert
TMC ORCHESTRA
STEFAN ASBURY, conductor
DAWN UPSHAW, soprano
DVOŘÁK *Carnival* Overture
FAURÉ *Pelléas et Mélisande* Suite
BABBITT *From the Psalter*
SIBELIUS *Luonnotar*
RAVEL *Daphnis and Chloé*, Suite No. 2

Tuesday, August 8, at 8:30 p.m.
Vocal Recital

Wednesday, August 9, at 8:30 p.m.
NEW FROMM PLAYERS & TMC FELLOWS
TINA PACKER and SHAKESPEARE & COMPANY actors
Music for the theatre by TMC Composition Fellows

Thursday, August 10, at 8:30 p.m.
Vocal Recital

Saturday, August 12, 2:30 p.m. (TH)
Chamber Music Concert

Saturday, August 12, 6 p.m. ♪
Prelude Concert

Sunday, August 13, at 10 a.m.
Chamber Music Concert

Monday, August 14, at 6 p.m. ♪
Prelude Concert

Monday, August 14, at 8:30pm *
The Daniel and Shirlee Cohen Freed Concert
TMC ORCHESTRA
HERBERT BLOMSTEDT and
TMC CONDUCTING FELLOWS conducting
BEETHOVEN Symphony No. 4
LIDHOLM *Kontakion*, Hymn for Orchestra
HINDEMITH *Mathis der Maler*

Except for concerts requiring a Tanglewood Box Office ticket (indicated by an asterisk * or music note ♪), tickets for TMC events are only available one hour before concert time.

TMC Orchestra concerts are cash/charge; all other TMC concerts are cash only.

TMC Orchestra Hall tickets	**$26**
TMC Orchestra Lawn tickets	**$11**
Other TMC concerts	**$11**

General Public and Tanglewood Donors up to $150: For TMC concerts, tickets are available one hour prior to concert start time at the Ozawa Hall Box Office only (except July 27 and July 28). *Please note that availability for seats inside Ozawa Hall is limited and concerts may sell out.*

Friends of Tanglewood $150+: Order your tickets for TMC Orchestra concerts (July 3; August 6 & 14) in advance by calling SymphonyCharge at 888-266-1200 or (617) 266-1200. For other TMC concerts, present your Friends of Tanglewood membership card at the Ozawa Hall Gate for admittance up to one hour prior to concert start time. Additional tickets and tickets for non-Friends: $11. **For information on becoming a Friend of Tanglewood, call (413) 637-5261, or visit www.bso.org**

Back this season!
Festival of Contemporary Music Pass **$50**
Purchase a pass to the 2006 FCM, valid for five TMC performances on July 29, 30, and 31, as well as the ability to purchase a discounted $30 ticket for the Operas in the Theatre on July 27 and 28. (To obtain the opera ticket, based on availability, please go to the Box Office and show the FCM pass.)

Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at www.bso.org. All programs are subject to change.



2006 BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

Concert Schedule (all events in Seiji Ozawa Hall unless otherwise noted)

ORCHESTRA PROGRAMS: **Saturday, July 15, 2:30 p.m.** Federico Cortese conducts music of Verdi, Britten, and Brahms; **Saturday, July 29, 2:30 p.m.–40th Anniversary Gala Concert.** James Gaffigan and Ann Howard Jones conduct Poulenc, Strauss, Rossini, Dvořák, and a new work by Nico Muhly; **Saturday, August 12, 2:30 p.m.** David Hoose conducts Bach/Elgar and Shostakovich.

WIND ENSEMBLE PROGRAMS: **Friday, July 12, 8:30 p.m.** David Martins conducts Bernstein, Camphouse, Alfred Reed, Hindemith, Whitacre, and H. Owen Reed; **Friday, July 28, 8:30 p.m.** H. Robert Reynolds conducts Shostakovich, Wagner, Hindemith, Warren Benson, John Mackey, and a new work by TMC Fellow Tim Andres.

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6:00 p.m.: **Tuesday, July 18; Wednesday, July 19; Thursday, July 20; Tuesday, August 8; Wednesday, August 9; Thursday, August 10.**

Tickets available one hour before concert time. Admission is **$11** for orchestra concerts, free to all other BUTI concerts. For more information, call (413) 637-1430.

In the Berkshires, Nature Sets The

Berkshire Cultural Calendar
August 1 – 31, 2006

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www.becketartscenter.org
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Berkshire Botanical Garden
Stockbridge, 413-298-3926
www.berkshirebotanical.org
Beautiful display gardens open daily 10-5. Flower Show 8/5-6, Fete des Fleurs 8/19.

Berkshire Choral Festival
Sheffield, 413-229-1999
www.choralfest.org
Choral masterpieces-225 voices, Springfield Symphony. August 5, 12. Concerts at 8pm.

Berkshire Museum
Pittsfield, 413-443-7171
www.berkshiremuseum.org
Baseball thru October 29, celebrates Red Sox/Yankee rivalry with memorabilia & photographs.

Berkshire Opera Company
Pittsfield, 413-442-9955
www.berkshireopera.org
Madama Butterfly by Puccini, August 17-29 at the Koussevitsky Arts Center, Pittsfield.

Berkshire South Regional Community Center
Great Barrington, 413-528-2810
www.berkshiresouth.org
Feng Shui Tea 8/13 3:00-4:30pm; Bridge Social 8/13 1:00-3:00pm.

Berkshire Theatre Festival
Stockbridge, 413-298-5576
www.berkshiretheatre.org
Wendy Wasserstein's *The Heidi Chronicles* with Kate Jennings Grant, August 15-September 2.

The Bidwell House Museum
Monterey, 413-528-6888
8/5 Sing-along 1:00-2:00pm; Wild Edible Plants 2:30-4:00pm. 9/2 Robert Thorson, Stone by Stone 10:00am.

The Colonial
Pittsfield, 413-997-4444
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Jacob's Pillow Dance Festival
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www.machaydntheatre.org
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Mahaiwe Performing Arts Center
Great Barrington, 413-528-0100
www.mahaiwe.org
Glenn Gould Film & Music August 4, WAMC Live August 12, Juilliard Jazz August 26.

MASS MoCA
North Adams, 413-MOCA-111
www.massmoca.org
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Hear Jim Carroll August 19, Holmes Brothers August 26.

Music & More
New Marlboro, 413-229-2785
www.newmarlborough.org
New Marlboro Meeting House
8/12 Gregory Whitehead, 8/19 Burning Wall – film, 8/26 Berkshire Writers.

Norman Rockwell Museum
Stockbridge, 413-298-4100
www.nrm.org
A Rockwell Rediscovered & Frederic Remington and the *American Civil War: A Ghost Story* – 10/29.

North Adams Museum of History & Science
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www.geocities.com/northadamshistory
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Ventfort Hall Mansion & Gilded Age Museum
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www.gildedage.org
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Williams College Museum of Art
Williamstown, 413-597-2429
www.wcma.org
Jackson Pollock at Williams College: A Tribute to Kirk Varnedoe '67
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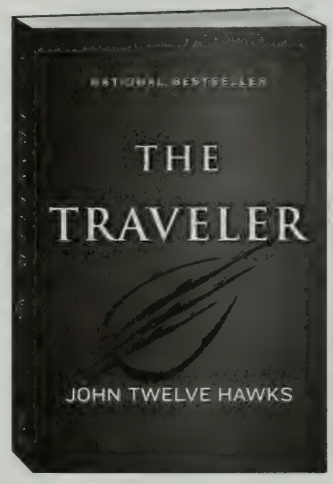
Williamstown Theatre Festival
Williamstown, 413-597-3400
www.wtfestival.org
Romeo & Juliet, *Double Double*, *A Nervous Smile*, *The Opposite of Sex* & *Cabaret* in Aug.

While you're in the Berkshires, be sure to come see the Berkshire Visitors Bureau's "Discover the Berkshires" Visitor Centers in Adams and Pittsfield. Enjoy displays, multimedia presentations and grab the latest information on Berkshire attractions.

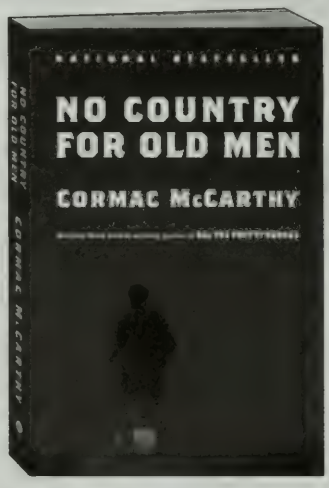
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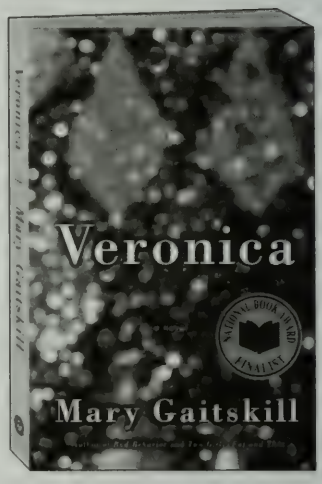
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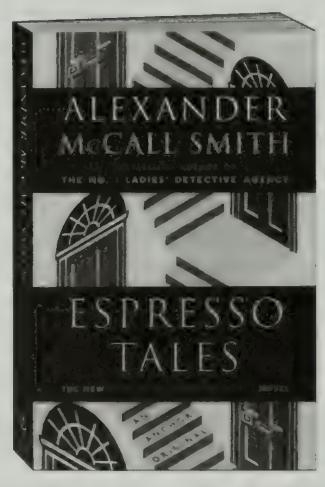
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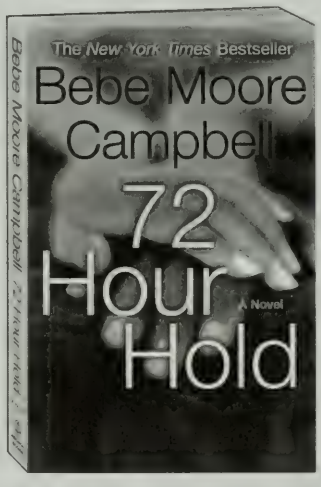
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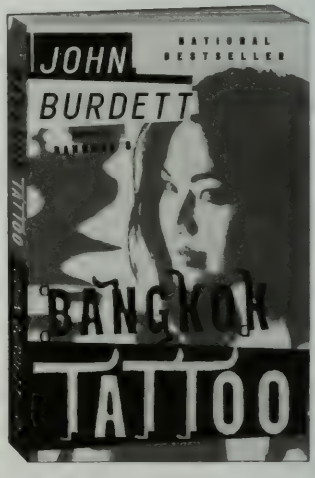
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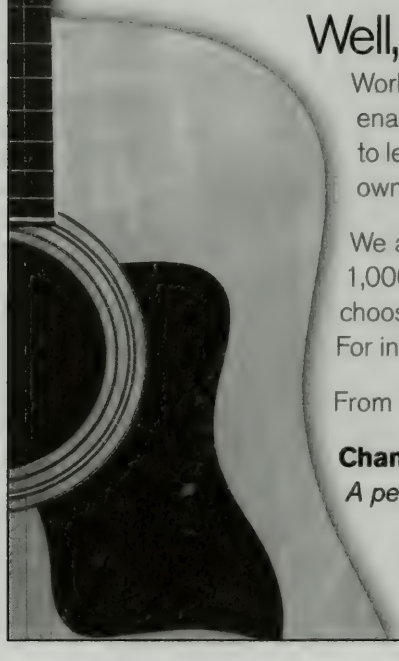
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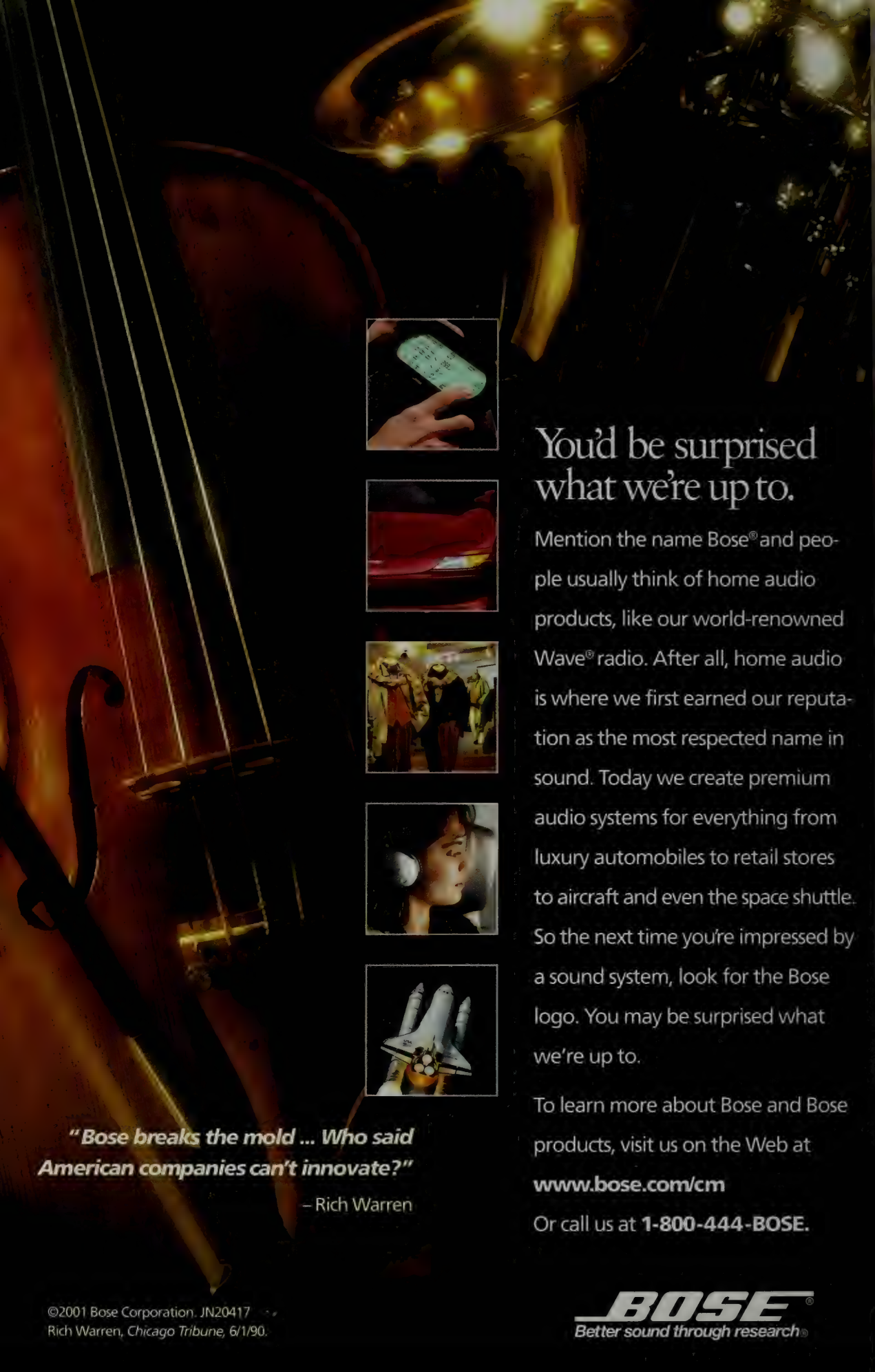
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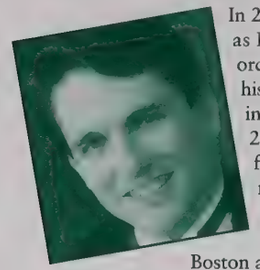
Celebration: A '70s Sing-Along	arr. Hollenbeck

Celebrate—Margaritaville—Escape (The Piña Colada Song)—
Feelings—Bad, Bad Leroy Brown—American Pie

All vocal arrangements by Scott Leonard

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

KEITH LOCKHART



In 2005 Keith Lockhart marked his tenth anniversary season as Boston Pops Conductor. During his decade with the orchestra, Mr. Lockhart has honored the Boston Pops' proud history while breaking new ground at this venerable American institution. In February 1995 Keith Lockhart was named 20th Conductor of the Boston Pops Orchestra since its founding in 1885. During his tenure, he has conducted more than 800 concerts and made 64 television shows, including 38 new programs for PBS's *Evening at Pops*; the annual July Fourth spectacular, produced by CBS4 in Boston and shown nationally on CBS Television; and the orchestra's annual holiday special, produced and aired in Boston on CBS4. The Boston Pops' 2002 July Fourth broadcast was nominated for an Emmy Award for Outstanding Classical Music/Dance Program, and the 2002 *Evening at Pops* telecast of "Fiddlers Three" won the 2002 ASCAP Deems Taylor Award in the Television Broadcast category. Keith Lockhart has led the Boston Pops on 27 national tours, four overseas tours of Japan and Korea, and in performances at Carnegie Hall and Radio City Music Hall. Under his direction the orchestra has performed to enthusiastic audiences in concert halls and sports arenas across the country. In September 2004 they appeared live on national television with Sir Elton John during the NFL Season Kickoff special. In February 2002 Mr. Lockhart led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans. In November 2004 Keith Lockhart and the Boston Pops released *Sleigh Ride*, the orchestra's first self-produced recording. In June 2005 they released *America*, a collection of patriotic favorites. Both *Sleigh Ride* and *America* are available online through www.bostonpops.org. Keith Lockhart and the Boston Pops Orchestra recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*.

Born in Poughkeepsie, N.Y., in November 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh. Mr. Lockhart came to the Boston Pops from Cincinnati, where he served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. Music Director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Winter Olympic Games in Salt Lake City. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Baltimore, Chicago, Cincinnati, Cleveland, Columbus, Dallas, Edmonton, Houston, Los Angeles, Minnesota, Montreal, New York, Philadelphia, Saint Louis, San Francisco, Singapore, Toronto, and Vancouver as well as the New York Chamber Symphony, New Japan Philharmonic, Deutsches Symphonie-Orchester in Berlin, and Concertgebouw Orchestra of Amsterdam. He led his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera and in spring 2004 made his Boston Lyric Opera debut with Puccini's *Tosca*. As music director of the Utah Symphony, he has led productions of Britten's *A Midsummer Night's Dream* and Puccini's *La Rondine*.

ROCKAPELLA



Rockapella reached its first milestone as a featured performer on the PBS television special *Do It A Cappella*, hosted by acclaimed filmmaker Spike Lee. Created to showcase the supreme capability and virtuosity of the human voice, the program was a perfect platform for Rockapella's talent and infectious energy to be noticed. PBS quickly requested Rockapella not only write and record the theme music for their soon-to-be-hit show *Where in the World is Carmen Sandiego?*, but also asked the group to become the show's house band. The daily Rockapellafest of *Carmen* brought ten million viewers every week for the next five years, and to this day, at every concert the group performs, the crowd screams to hear the show's theme song. HBO then cast Rockapella alongside Whoopi Goldberg and Denzel Washington in the inventive hit family series *Happily Ever After: Fairy Tales for Every Child*. The group also performed on Whoopi Goldberg's HBO special *Chez Whoopi*. Since that time Rockapella has made numerous television appearances, including *The Tonight Show* with Jay Leno, NBC's *Today Show*, the Macy's Thanksgiving Day Parade on NBC, the *CBS Early Show* with Bryant Gumbel, and CBS's Orange Bowl Parade. Responding to popular demand, the group took its original songs, arrangements, and signature harmonies into the studio, releasing six albums for North America and ten albums for Japan,all met with great acclaim. **Scott Leonard**, the group's high tenor, has created the group's arrangements, sounds, and songs. Profoundly influenced by the Motown greats and especially Stevie Wonder, Scott's music emerges as a unique brand of pop and soul. He has also served as producer of the group's albums and has written most of the group's original songs as well as their arrangements of popular songs. **Kevin Wright** came to Rockapella from the stages of Broadway, having starred in *Les Misérables*, *Jesus Christ Superstar*, and *Joseph and the Amazing Technicolor Dream Coat*, among many others. Kevin brings his silky voice, undeniable charm, and Broadway-honed charisma to Rockapella's incomparable harmony. Kevin's vocal roots grew out of the southeastern region of the United States, where he sang his first solo in church at the age of two. Bass **George Baldi**, a native of Philadelphia and member of the group Unique Attraction (which later became Boyz II Men), came to Rockapella after performing in various other groups around the world for Universal Studios. His formidable talent, charm, and massive voice give Rockapella the perfect harmonic foundation. Newcomer **John Brown** hails from Louisville, Kentucky, via Broadway, off-Broadway, and Disney. He has shared stages with Tina Tuner, Phil Collins, and Julie Andrews and brings his gorgeously fluid voice to every performance. The amazing drum and percussion sounds of Rockapella are performed vocally by **Jeff Thacher.** This "vocal percussionist," a graduate of Boston's Berklee College of Music, is among the top in his craft, who as he likes to put it, "spit for a living." Jeff's role in Rockapella completes the group's arsenal of "human music." Often imitated, never duplicated, Rockapella remains an innovative burst of talent, bringing vocal pop music full-force into the 21st century.



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Tanglewood



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TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed,...which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present



BSO Archives

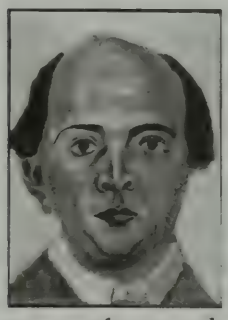
After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

Two "Special Focus" Exhibits at the Tanglewood Visitor Center



"Schoenberg on Display": In conjunction with the BSO's two-season Beethoven/Schoenberg project, the Arnold Schoenberg Center in Austria has graciously lent the BSO a selection of dramatic photographs of Arnold Schoenberg (1874-1951). The displayed photographs—including Schoenberg's "Blue Self-Portrait" of 1910 (shown here)—represent a small portion of a much larger traveling exhibition that was curated by the composer's son and daughter, Lawrence A. Schoenberg and Nuria Schoenberg Nono, and was displayed at Symphony Hall during the 2005-06 season. The Schoenberg Center images are supplemented with materials from the BSO Archives that document BSO performances of works by Schoenberg.

* * * * *

Mozart's "Idomeneo": In recognition of the 250th anniversary of Mozart's birth, a small exhibit of photographs, programs, and other memorabilia from the BSO Archives documents the American premiere performance of Mozart's early opera *Idomeneo* given by the Opera Department of the Berkshire Music Center (now the Tanglewood Music Center) on August 4, 1947, under the direction of Boris Goldovsky. Pictured here in a photo by Howard S. Babbitt, Jr., are Berkshire Music Center students Dorothy Dawson as Idomeneo's son Idamante, Nancy Trickey as the Trojan princess Ilia, and Joseph Laderoute as Idomeneo, the king of Crete, in a scene from the opera's final act.



Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

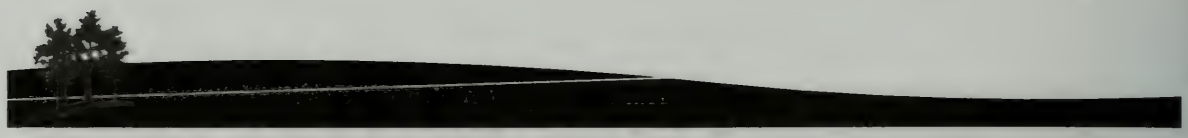
The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. "So long as art and culture exist there is hope for humanity." Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. Ellen Highstein was appointed Director of the Tanglewood Music Center in 1997.

The 150 young performers and composers in the TMC's Fellowship Program—advanced musicians who generally have completed all or most of their formal training—participate in an intensive program including chamber and orchestral music, opera, and art song, with a strong emphasis on music of the twentieth and twenty-first centuries. All participants receive full fellowships that underwrite tuition, room, and board. TMC Orchestra highlights this summer include a concert performance in the Koussevitzky Music Shed of Strauss's *Elektra* conducted by James Levine with a guest cast of internationally renowned singers, and three TMCO concerts in Seiji Ozawa Hall led by Bernard Haitink (the orchestra's opening concert), Stefan Asbury (with guest artist Dawn Upshaw), and Herbert Blomstedt (making his first appearance with the TMCO in the season's final concert). All TMCO concerts in Ozawa



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Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
5:30pm to closing of the grounds
Sunday: noon to 6pm

HIGHWOOD GATE:
Closed during performances
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
5:30pm to closing of the grounds
Sunday: noon to 6pm
Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission



Hall also feature performances to be led by the 2006 TMC Conducting Fellows. The 2006 Festival of Contemporary Music—a five-day celebration of the music of our time—will be directed by Stefan Asbury. This year's Festival opens with a triple bill of opera, including the U.S. stage premiere of Elliott Carter's one-act comic opera *What Next?* conducted by James Levine, along with Hindemith's *Hin und Zurück* (*There and Back*; this was featured in the TMC's opening session in 1940 with Hindemith at the piano) and Stravinsky's *Mavra*. Following four chamber concerts including classic works and premieres, the Festival will close with Mark-Anthony Turnage's *Blood on the Floor*, a landmark work for chamber orchestra and jazz quartet. 2006 also sees a second collaboration between the TMC Vocal Program and Keith Lockhart and the Boston Pops Orchestra, this year performing works by Leonard Bernstein in the Shed on July 12. Besides music of Bernstein and contemporary opera, TMC singers also participate in the TMC's ongoing chamber music programs in Ozawa Hall (Sunday mornings at 10 a.m. and on Saturdays at 6 p.m. prior to BSO concerts). Other projects this summer include the intensive string quartet seminar that regularly opens the TMC season, and two new Composition Program projects: one exploring the possibilities of music written for unusual solo instruments (with performances on July 5); the other, in collaboration with Shakespeare & Company, on writing incidental music for the theater (with actors including Tina Packer, that company's director, on stage with TMC musicians in Ozawa Hall on August 9).

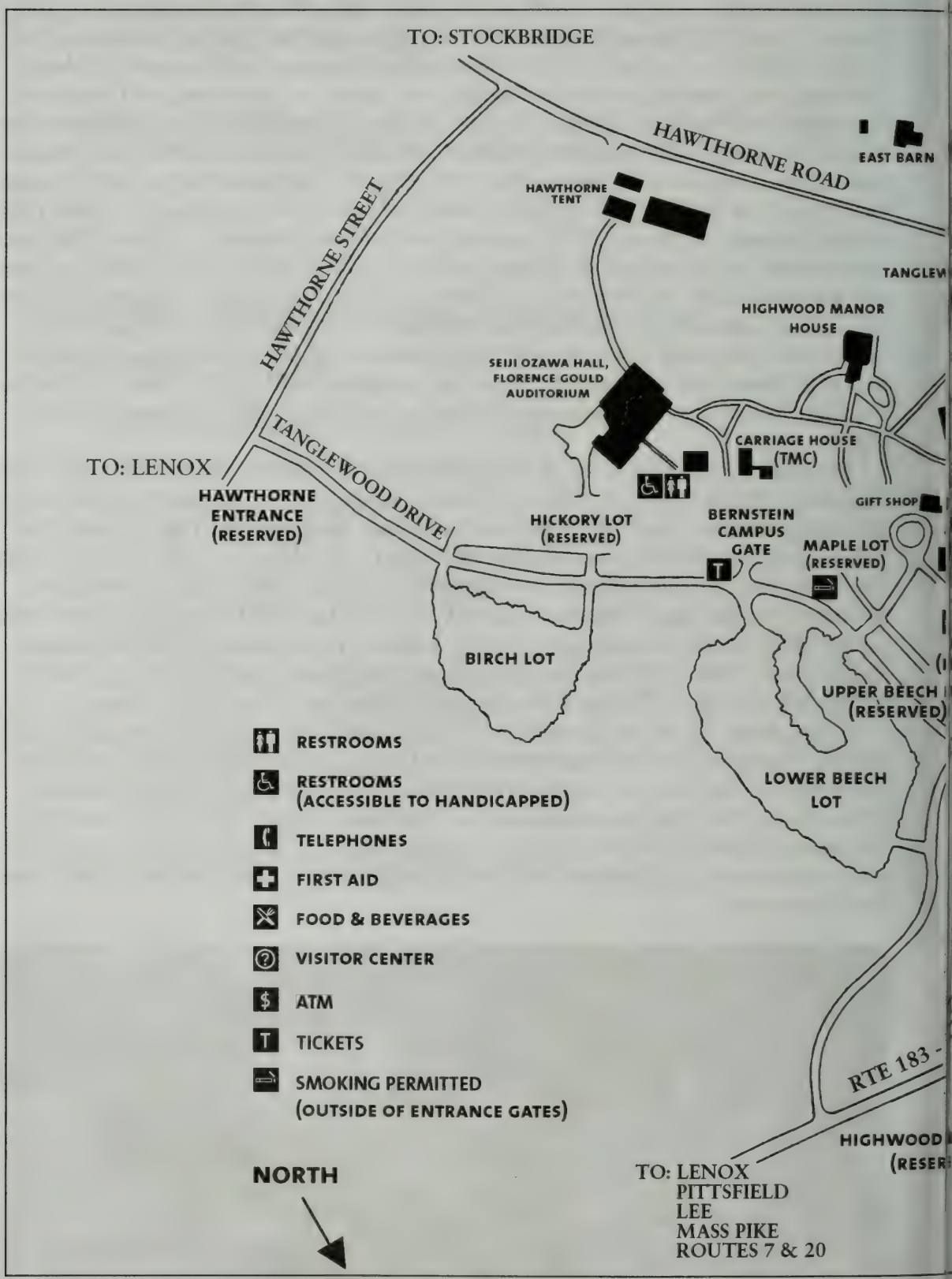
It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Seiji Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, Stephanie Blythe, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

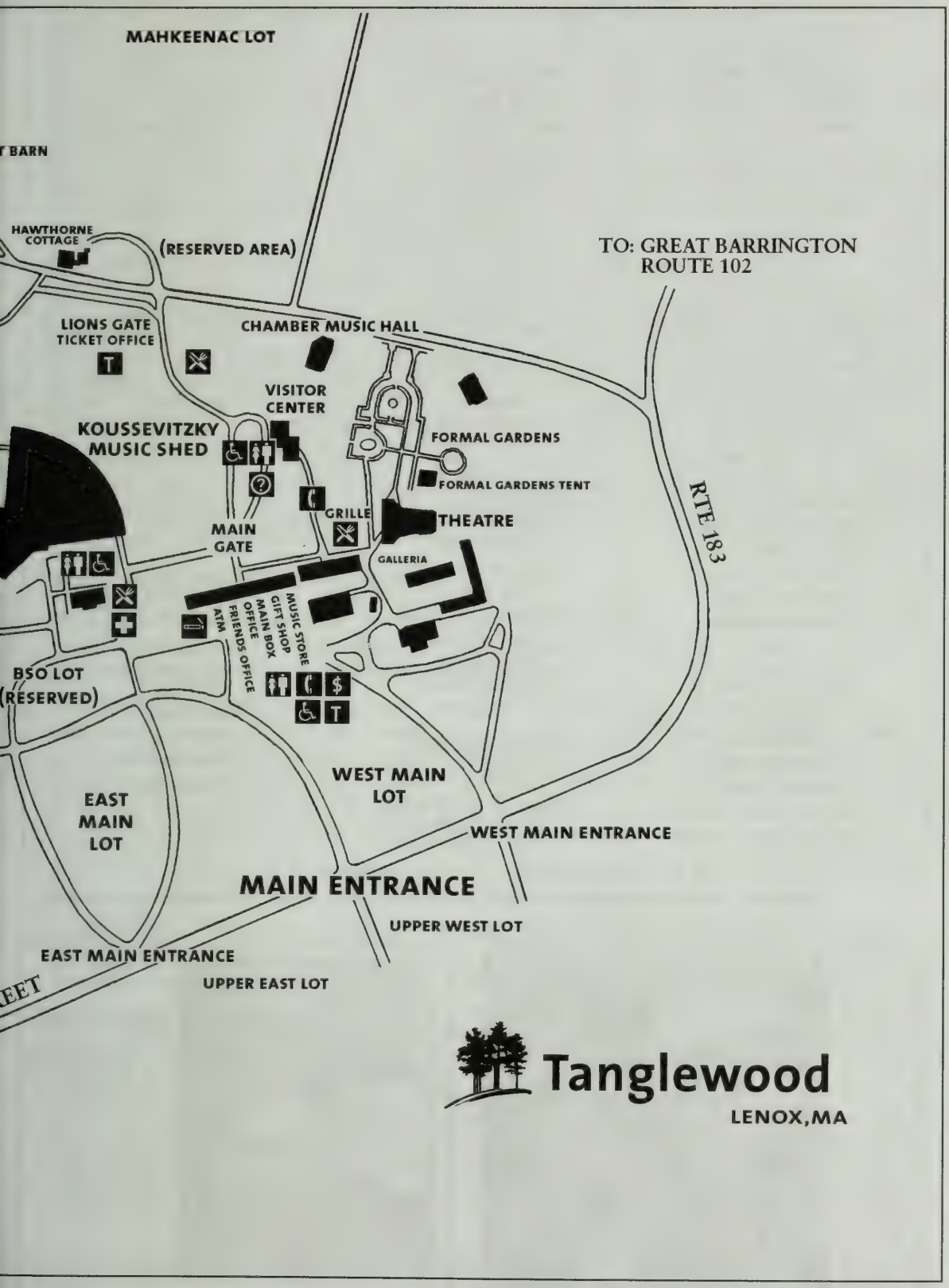
Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Walter H. Scott



BSO Music Director James Levine, who works with the TMC Fellows in classes on orchestral repertoire, Lieder, and opera, shown here with TMC Vocal Fellows in a July 2005 session devoted to Mozart's "Don Giovanni"


TO: STOCKBRIDGE
HAWTHORNE ROAD
EAST BARN
HAWTHORNE TENT
HAWTHORNE STREET
TANGLEW
HIGHWOOD MANOR HOUSE
SEIJI OZAWA HALL, FLORENCE GOULD AUDITORIUM
CARRIAGE HOUSE (TMC)
TANGLEWOOD DRIVE
TO: LENOX
HAWTHORNE ENTRANCE (RESERVED)
HICKORY LOT (RESERVED)
BERNSTEIN CAMPUS GATE
GIFT SHOP
MAPLE LOT (RESERVED)
BIRCH LOT
UPPER BEECH (RESERVED)
LOWER BEECH LOT
RESTROOMS
RESTROOMS (ACCESSIBLE TO HANDICAPPED)
TELEPHONES
FIRST AID
FOOD & BEVERAGES
VISITOR CENTER
ATM
TICKETS
SMOKING PERMITTED (OUTSIDE OF ENTRANCE GATES)
RTE 183
HIGHWOOD (RESER
NORTH
TO: LENOX
PITTSFIELD
LEE
MASS PIKE
ROUTES 7 & 20


MAHKEENAC LOT
T BARN
HAWTHORNE COTTAGE
(RESERVED AREA)
TO: GREAT BARRINGTON
ROUTE 102
LIONS GATE
TICKET OFFICE
CHAMBER MUSIC HALL
VISITOR CENTER
KOUSSEVITZKY MUSIC SHED
FORMAL GARDENS
FORMAL GARDENS TENT
GRILLE
THEATRE
MAIN GATE
GALLERIA
RTE 183
MUSIC STORE
GIFT SHOP
MAIN BOX OFFICE
FRIENDS OFFICE
ATM
BSO LOT
(RESERVED)
WEST MAIN LOT
EAST MAIN LOT
WEST MAIN ENTRANCE
MAIN ENTRANCE
UPPER WEST LOT
EAST MAIN ENTRANCE
UPPER EAST LOT
EET
Tanglewood
LENOX,MA

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TANGLEWOOD ADMINISTRATIVE COMMITTEE 2006

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Chair
William Ballen

Immediate Past Chair
Ursula Ehret-Dichter

Secretary
Wilma Michaels

Nominating
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Ada Hastings

Brochure Distribution
Kelly and Jonathan Cade

Ushers and Programmers
Bob Rosenblatt

Visitor Center
Michael Geller

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Annual Fund
Mary Jane and
Joseph Handler

Friends Office
Marge Lieberman
Judy Benjamin

Seranak Gardens and Flowers
Jack Adler
Anita Busch
Gloria McMahon

Tent Club
Carolyn Corby

•

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The Joys of Tanglewood (Berkshire Museum Series)
Carol Kosakoff
Elena Winter

Talks & Walks
Ivan Kates
Mary Ellen Tremblay

Customer Service
Muriel Lazzarini

Tanglewood for Kids
Rita Blieberg
Stephanie Gittleman

Youth Activities
Brian Rabuse
Andrew Garcia

•

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Marsha Burniske
Roz Mancher

Database/New Members
Norma Ruffer
Ned Dana

Membership Meetings
Joyce Kates
Rita Kaye

Newsletter
Silvia Stein

Personnel
Alexandra Warshaw

Ready Team
Jessica Mormann
Mary Naylor
Cynthia Bilder-Caminiti

Retired Volunteers Club
Judith Cook

Passes/Tickets
Pat Henneberry

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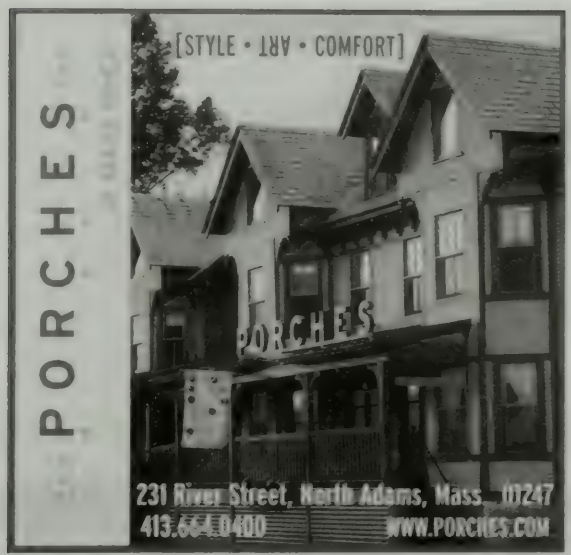
TMC
Bob Gittleman, *Vice-Chair*

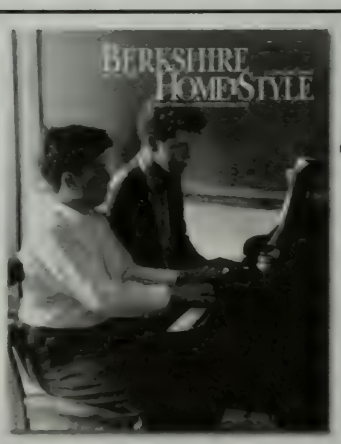
TMC Lunch Program
Howard and Sue Arkans

Transportation Coordinator
Gus Leibowitz

Opening Exercises
Mary Blair
Karen Methven

TOP Picnic
Arline Breskin
Rosalie Beal





James Levine & Van Cliburn at Marlboro

from our
August 2005
Cover

online at
berkshirehomestyle.com

IN CONSIDERATION OF OUR PERFORMING ARTISTS AND PATRONS

PLEASE NOTE: TANGLEWOOD IS PLEASED TO OFFER A SMOKE-FREE ENVIRONMENT. WE ASK THAT YOU REFRAIN FROM SMOKING ANYWHERE ON THE TANGLEWOOD GROUNDS. DESIGNATED SMOKING AREAS ARE MARKED OUTSIDE THE ENTRANCE GATES.

Latecomers will be seated at the first convenient pause in the program.
If you must leave early, kindly do so between works or at intermission.
Please do not bring food or beverages into the Music Shed or Ozawa Hall.

PLEASE NOTE THAT THE USE OF AUDIO OR VIDEO RECORDING EQUIPMENT DURING CONCERTS AND REHEARSALS IS PROHIBITED, AND THAT VIDEO CAMERAS MAY NOT BE CARRIED INTO THE MUSIC SHED OR OZAWA HALL DURING CONCERTS OR REHEARSALS.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

FOR THE SAFETY OF YOUR FELLOW PATRONS, PLEASE NOTE THAT COOKING, OPEN FLAMES, SPORTS ACTIVITIES, BIKES, SCOOTERS, SKATEBOARDS, AND TENTS OR OTHER STRUCTURES ARE PROHIBITED FROM THE TANGLEWOOD GROUNDS, AND THAT BALL PLAYING IS NOT PERMITTED ON THE SHED LAWN AT ANY TIME WHEN THE GROUNDS ARE OPEN FOR A SHED CONCERT.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

THANK YOU FOR YOUR COOPERATION.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200. Tickets can also be ordered online at www.bso.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

THE BSO's WEB SITE at **www.bso.org** provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, parking facilities are located at the Main Gate and at Ozawa Hall. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located throughout the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts. Meals to go may be ordered several days in advance at www.bso.org.

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LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten. LAWN TICKETS FOR ALL BSO AND POPS CONCERTS IN THE SHED MAY BE UPGRADED AT THE BOX OFFICE, subject to availability, for the difference in the price paid for the original lawn ticket and the price of the seat inside the Shed.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates. KIDS' CORNER, where children accompanied by adults may take part in musical and arts and crafts activities supervised by BSO staff, is available during the Saturday-morning Open Rehearsals and beginning at 12 noon before Sunday-afternoon concerts. Further information about Kids' Corner is available at the Visitor Center.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $17 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are available only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

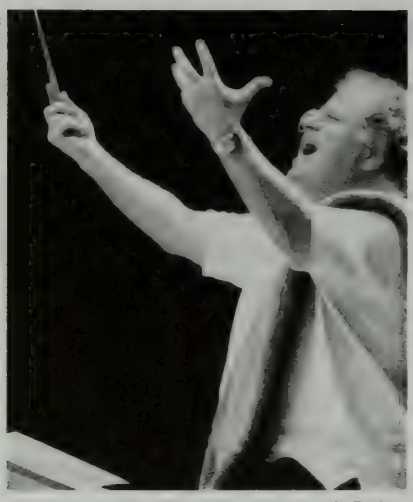
THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon until twenty minutes after the concert on Sunday, with additional hours Friday and Saturday evenings from 5:30 p.m. until twenty minutes after the concerts on these evenings, as well as during concert intermissions. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

JAMES LEVINE


Koichi Miura

James Levine became Music Director of the Boston Symphony Orchestra in the fall of 2004, having been named Music Director Designate in October 2001. He is the orchestra's fourteenth music director since the BSO's founding in 1881 and the first American-born conductor to hold that position. Highlights of Maestro Levine's 2005-06 subscription season included a season-opening all-French program celebrating the BSO's longstanding tradition of performing the French orchestral repertoire; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; BSO 125th-anniversary commissions from Elliott Carter, Jonathan Dawe, and Peter Lieberson; five of eleven programs (divided between 2005-06 and 2006-07) juxtaposing works by Beethoven and Schoenberg; and an appearance as conductor and pianist with the Boston Symphony Chamber Players. Highlights of his 2006-07 BSO programs (three of which again go to Carnegie Hall) include an American-themed Opening Night program featuring Renée Fleming in Barber's *Knoxville: Summer of 1915* and Sir James Galway in Bolcom's *Lyric Concerto* for flute and orchestra; the conclusion of the two-season Beethoven/Schoenberg project, including concert performances of Beethoven's *Fidelio* and Schoenberg's *Moses und Aron*; Bartók's *Bluebeard's Castle* and Berlioz's *La Damnation de Faust*; BSO 125th-anniversary commissions from Gunther Schuller and Charles Wuorinen; and music of Haydn, Mozart, Schumann, Brahms, and Ravel. Last summer at Tanglewood, Mr. Levine led concerts with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra, and worked with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Highlights of his 2006 Tanglewood season include Beethoven's Ninth Symphony, Schoenberg's *Gurrelieder*, concert performances of Mozart's *Don Giovanni* (part of a BSO all-Mozart weekend marking the 250th anniversary of the composer's birth) and Strauss's *Elektra* (the latter with the Tanglewood Music Center Orchestra), and the American stage premiere (also with TMC forces) of Elliott Carter's opera *What Next?* Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-five years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. In 2006-07 Maestro Levine will lead new Met productions of Puccini's *Madama Butterfly* (a special Opening Night performance), Puccini's *Il trittico*, and Gluck's *Orfeo ed Euridice*; revivals of Mozart's *Idomeneo* and *Die Zauberflöte*, Verdi's *Don Carlo*, and Wagner's *Die Meistersinger von Nürnberg*; and three concerts each at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philhar-

monic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

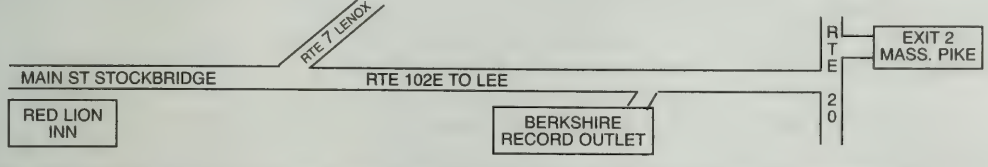
Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.

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Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Sheila Fiekowsky
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jennie Shames‡
Theodore W. and Evelyn Berenson Family chair

*Valeria Vilker Kuchment
Stephanie Morris Marryott and Franklin J. Marryott chair

*Tatiana Dimitriades
Catherine and Paul Buttenwieser chair

*Si-Jing Huang
Mary B. Saltonstall chair, fully funded in perpetuity

*Nicole Monahan
Kristin and Roger Servison chair

*Wendy Putnam
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Xin Ding

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr
*Polina Sedukh
*Glen Cherry
*Jason Horowitz
§Gerald Elias

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter
*Marvin Moon

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

* *Participating in a system of rotated seating*
° *On leave*
‡ *On sabbatical leave*
§ *Substitute player*

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair
§Kevin Owen

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair, endowed in perpetuity in 1984
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity
J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

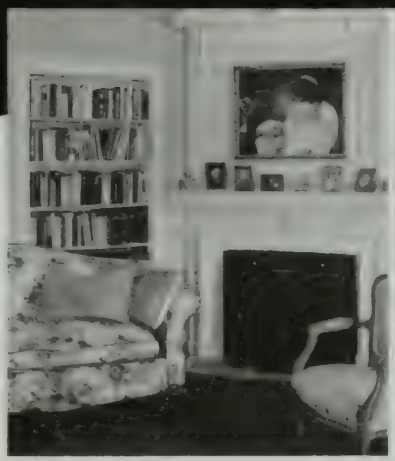
Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
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A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 125th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many

concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. His historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor; in the summer of 2002, at the completion of his tenure, he was named Music Director Laureate. Besides maintaining the orchestra's reputation worldwide, Ozawa reaffirmed the BSO's commitment to new music through the commissioning of many new works (including commissions marking the BSO's centennial in 1981 and the TMC's fiftieth anniversary in 1990), played an active role at the Tanglewood Music Center, and further expanded the BSO's recording activities. In 1995 he and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Named Conductor Emeritus in 2004, Mr. Haitink has led the BSO in Boston, New York, at Tanglewood, and on tour in Europe, and has also recorded with the orchestra.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004. His wide-ranging programs balance great orchestral, operatic, and choral classics with equally significant music of the 20th and 21st centuries, including newly commissioned works from such important American composers as Milton Babbitt, Elliott Carter, John Harbison, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. He also appears as pianist with the Boston Symphony Chamber Players, conducts the Tanglewood Music Center Orchestra, and works with the TMC Fellows in classes devoted to orchestral repertoire, Lieder, and opera.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.



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Genoveva

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The American Symphony Orchestra
Conducted by Leon Botstein
Directed by Kasper Bech Holten

Three operettas by Jacques Offenbach

Les deux aveugles • *L'Ile de Tulipatan* • *Ba-ta-clan*
August 3, 4, 5, 6, 9, 10, 11, 12

Conducted by James Bagwell
Directed by Ken Roht

THEATER

Camille

July 6, 7 ,8, 9, 13, 14, 15, 16

Adapted by Neil Bartlett
After *La Dame aux camellias* by Alexandre Dumas *fils*
Directed by Kate Whoriskey

DANCE

Donna Uchizono Dance Company

June 29, 30, July 1

New works, including a commission and a premiere featuring dancers Mikhail Baryshnikov, Hristoula Harkakas, and Jodi Melnick

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Liszt and His World

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SPECIAL EVENTS

Spiegeltent

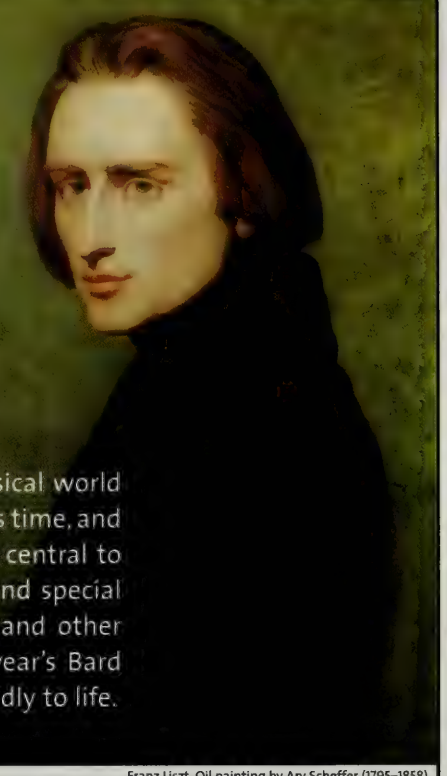
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Liszt
AND HIS WORLD



August 11–13 and
August 18–20, 2006

The Bard Music Festival's 17th season explores the musical world of Franz Liszt (1811–86), the greatest piano virtuoso of his time, and a composer whose life, career, and achievements were central to 19th-century Romanticism. Through concerts, panels, and special events in Bard's Frank Gehry–designed Fisher Center and other venues on Bard's scenic Hudson Valley campus, this year's Bard Music Festival promises to bring Liszt and his world vividly to life.

Franz Liszt. Oil painting by Ary Scheffer (1795–1858).

WEEKEND ONE

AUGUST 11–13, 2006

ART, SPECTACLE, AND THE PUBLIC

FRIDAY, AUGUST 11

PROGRAM ONE
LISZT: MIRROR OF THE 19TH CENTURY
Works by Liszt

SATURDAY, AUGUST 12

PROGRAM TWO
THE YOUNG LISZT: FROM VIENNA TO PARIS
Works by Liszt, Beethoven, Schubert, Hummel, Field, Czerny, Moscheles, Chopin, Wieck, Alkan, Henselt

SPECIAL EVENT
THE PIANO AND THE 19TH CENTURY
Performance with Commentary

PROGRAM THREE
POLITICS, PAINTING, THEATER, AND POETRY
Works by Liszt, Ernst, Raff
American Symphony Orchestra
Leon Botstein, conductor

SUNDAY, AUGUST 13

PROGRAM FOUR
VIRTUOSITY BLOW OUT
Works by Liszt, Meyerbeer, Thalberg, Ernst, Tausig, Popper, Menter

PROGRAM FIVE
VIRTUOSITY TRANSFIGURED: IN THE SHADOW OF PAGANINI
Works by Liszt, Schumann, Brahms, Paganini

PROGRAM SIX
GRAND OPERA BEFORE WAGNER
Excerpts from operas by Auber, Meyerbeer, Bellini, Rossini, Halévy, Donizetti
American Symphony Orchestra
Leon Botstein, conductor

WEEKEND TWO

AUGUST 18–20, 2006

FAITH AND POLITICS

FRIDAY, AUGUST 18

PROGRAM SEVEN
LISZT AND NATIONAL ASPIRATIONS
Works by Liszt, Schumann, Chopin, Smetana, Grieg, Musorgsky, MacDowell, Sgambati

SATURDAY, AUGUST 19

PROGRAM EIGHT
THE "GYPSIES," THE HUNGARIANS, AND THE EXOTIC IN MUSIC
Works by Liszt, Haydn, Schubert, Brahms, Mosonyi, Rózsavölgyi

PROGRAM NINE
BETWEEN TWO SCHOOLS: LISZT AND THE CHAMBER MUSIC TRADITION
Works by Liszt, Raff, Volkmann, Cornelius, Franz, Rubinstein

PROGRAM TEN
CHRIST AND FAUST
Works by Liszt and Berlioz
American Symphony Orchestra
Leon Botstein, conductor

SUNDAY, AUGUST 20

PROGRAM ELEVEN
LATE LISZT: SPIRITUALITY AND EXPERIMENTATION
Works by Liszt, Bruckner, Saint-Saëns, Franck, Busoni, Debussy, Wagner

PROGRAM TWELVE
LISZT AND WAGNER
Works by Liszt and Wagner
American Symphony Orchestra
Leon Botstein, conductor

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Boston Symphony concert of Sunday, August 20, at 2:30 39
Rafael Frühbeck de Burgos conducting; Peter Serkin, piano
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THIS WEEK'S ANNOTATORS

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

Steven Ledbetter, program annotator of the Boston Symphony Orchestra from 1979 to 1998, now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three volumes of his program notes.

Jan Swafford is a composer and author whose books include *Johannes Brahms: A Biography*. Mr. Swafford teaches at Tufts University and The Boston Conservatory and is currently working on a biography of Beethoven.

SATURDAY-MORNING OPEN REHEARSAL SPEAKERS

July 8, 22; August 5, 19 — Marc Mandel, BSO Director of Program Publications
July 15, 29; August 12, 26 — Robert Kirzinger, BSO Publications Associate



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2006 Tanglewood

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Prelude Concert

Friday, August 18, at 6

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
ALEXANDER VELINZON, violin
STEVEN ANSELL, viola
JONATHAN MILLER, cello
HILARY HAHN, violin
RANDALL HODGKINSON, piano

MOZART — Trio in E for piano, violin, and cello, K.542

Allegro
Andante grazioso
Finale: Allegro

Mr. HODGKINSON, Ms. HAHN, and Mr. MILLER

BRAHMS — Quartet in C minor for piano, violin, viola, and cello, Opus 60

Allegro non troppo
Scherzo: Allegro
Andante
Finale: Allegro comodo

Messrs. HODGKINSON, VELINZON, ANSELL, and MILLER

This summer's Friday-evening Prelude Concerts mark the 250th anniversary of Mozart's birth with performances of his chamber music throughout the Tanglewood season.

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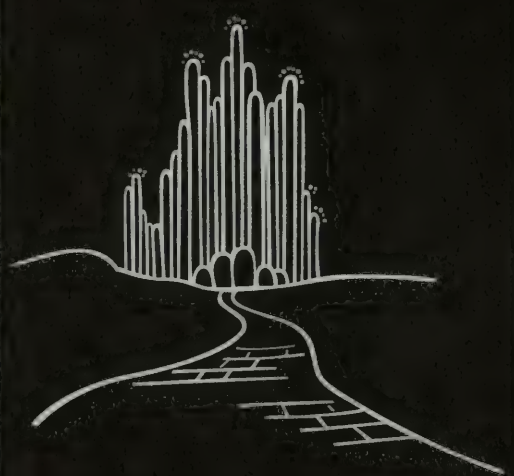
Notes

The summer of 1788 was a time of active composition for **Wolfgang Amadè Mozart** (1756-1791). During the space of six weeks he composed the last three great symphonies, apparently with a series of benefit concerts in view. (These seem never to have taken place, and it is doubtful whether Mozart ever heard the symphonies.) At the same time he was composing a number of smaller works, including some piano trios for which no commissions are known, so they were probably composed "on speculation" in the hopes of generating some badly needed income. He wrote his last three piano trios during the same period in which he composed his last three symphonies. The present work in E major was completed on June 22, only days before he finished the E-flat symphony, No. 39. In July, during the interim between that symphony and No. 40 in G minor, he turned out two compositions in the key of C major, the key that would soon serve him for the *Jupiter* Symphony, No. 41, composed in August: the well-known piano sonata "for beginners," K.545, and a trio, K.548, completed in Vienna on July 14. The third and last of these trios, K.564 in G, came in October. Since piano trios were a very popular medium in Vienna at this time, it is very likely that Mozart wrote these large pieces in the hopes of creating something that would command a large sale to amateur performers.

One of the first references to this trio in E is found in a letter from Mozart to his

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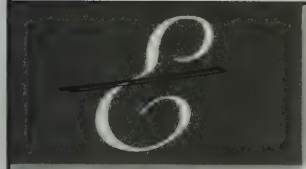
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Masonic lodge brother and frequent benefactor Michael Puchberg. On June 17 Mozart wrote: "When will we have a chance to make some music at your place again? For I have written a new trio!" Not only is the work new in date of composition, but also in its serenity and poignancy, demonstrating a richness in harmonic color perhaps motivated in part by a key he rarely used. It is transparent in texture and radiant in its happiness, though shot through with moments of surprising modulation to distant keys that suggest an undertone of melancholy, especially in the Andante grazioso. The finale casts any lingering shadows out the window with brilliant scales, flourishes, and a lively triplet figure in the violin.

* * * * *

Although the C minor piano quartet was not published until 1875, **Johannes Brahms** (1833-1897) had composed—two decades earlier—a movement in C sharp minor that contains the essential musical ideas of the later work's opening movement. The first version was tried out privately in November 1856 with an ensemble including the violinist Joseph Joachim, who suggested several changes in a letter he sent to Brahms the following week, but nothing more seems to have come of the work at that time. In any case, Brahms was not yet prepared to publish it, and when he did return to the quartet nearly two decades later, the finished product took a quite different form. The changes are hard to document precisely, since the composer, following his usual custom, destroyed the score of the early version, though it is clear that the last two movements were composed in the winter of 1873-74 (Brahms having indicated as much in a manuscript catalogue of his works), while the first two movements are listed as having been composed "earlier." From the available evidence, it seems that Brahms retained the original exposition of his first movement in all essential details (though transposing it down a semitone) but then completely rewrote the remainder of the movement, much as he was later to do in reworking his early trio, Opus 8.

The dark turmoil of the opening movement hints at the emotional pressure under which Brahms composed the early version during the terrible last days of his friend Robert Schumann or immediately after Schumann's death. The intensely personal character of the music is also indicated by the composer's comment in a letter transmitting the early version to Theodor Billroth: "This quartet is only communicated as a curiosity, say as an illustration to the last chapter of the Man with the Blue Jacket and Yellow Vest." The reference is to the despairing young man in Goethe's *The Sorrows of Young Werther*, in the last chapter of which Werther commits suicide. Whether or not Brahms himself ever seriously contemplated taking his own life, he seems to have found this music too personal for imme-



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diate publication, too openly revealing of his hopeless love for Clara Schumann. But distance in time gave him enough objectivity to rework it into the final form.

The scherzo is a kind of pendant to the Allegro, continuing in the same key with the same kind of ferocity. Although we know that it was composed "earlier" than the last two movements, it would be sheer conjecture to say whether it formed part of the original C sharp minor version or came from a different uncompleted composition or was written independently. The Andante, in the surprisingly bright key of E major, was once believed to have been part of the original version of the score and thus probably to represent an avowal of the composer's love for Clara. But Brahms's catalogue and Clara's own response to the music after she had first heard it in 1875 make it clear that this movement—long regarded as one of the highest peaks of Brahmsian melodic writing—was new. The finale is virtually a *perpetuo moto*, the ending of which, despite the major key and *tranquillo* marking, does not entirely banish the memory of things past. Perhaps the finest tribute to the composer's constructive powers in this quartet came from Clara Schumann in 1875: "He had already written the first two movements earlier... and now the last two are also entirely works of genius: an intensification right up to the end that fairly takes your breath away. It is strange how the mood remains unified, despite the quite different dates of the various movements."

—Steven Ledbetter

ARTISTS

For a biography of **Hilary Hahn**, see page 36.

A native of St. Petersburg, Russia, violinist **Alexander Velinzon** joined the Boston Symphony Orchestra in January 2000 and became an assistant concertmaster of the BSO in August 2005. Mr. Velinzon began playing the violin at six and graduated from the Leningrad School for Gifted Children. After coming to the United States, he continued his studies at the Manhattan School of Music and received his master's degree from Juilliard. His appearances as soloist with orchestra have included the Rondo Chamber Orchestra on its tour to Venezuela; the Absolute Ensemble, the Metamorphoses Orchestra, and Chappaqua Symphony in New York; and the National Symphony of Santo Domingo in the Dominican Republic. He has also been heard playing violin concertos of J.S. Bach for the Paul Taylor Dance Company. Mr. Velinzon was a prizewinner in the Heida Hermann International Competition in the United States and in the Tibor Varga International Competition in Switzerland. He made his New York recital debut at Carnegie Hall's Weill Recital Hall as winner of the Artist International 1996 Young Artists Auditions.

Steven Ansell joined the Boston Symphony Orchestra as principal viola in September 1996, having already appeared with the orchestra in Symphony Hall as guest principal viola. A native of Seattle, he also remains a member of the acclaimed Muir String Quartet, which he co-founded twenty-seven years ago, and with which he has toured extensively throughout the world. A graduate of the Curtis Institute of Music, where he studied with Michael Tree and Karen Tuttle, Mr. Ansell was named professor of viola at the University of Houston at twenty-one and became assistant principal viola of the Pittsburgh Symphony Orchestra under André Previn at twenty-three. As a recording artist he has received two Grand Prix du Disque awards and a *Gramophone* magazine award for Best Chamber Music Recording of the Year. He has appeared on PBS's "In Performance at the White House" and has participated in the Tanglewood and the Marlboro, Schleswig-Holstein, Newport, Blossom, Spoleto, and Snowbird music festivals. He teaches at the Boston University College of Fine Arts. As principal viola of the Boston Symphony Orchestra, he is also a member of the Boston Symphony Chamber Players. Mr. Ansell's solo appearances with the Boston Symphony Orchestra have included performances of Mozart's *Sinfonia concertante* for violin and viola, Berlioz's *Harold in Italy*, Bruch's Concerto for Viola, Clarinet and Orchestra, and Strauss's *Don Quixote*.



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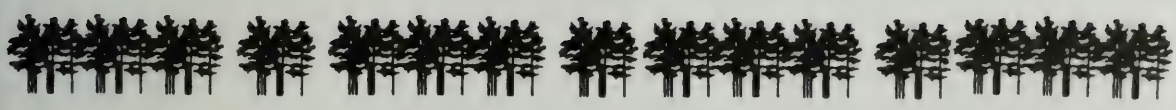
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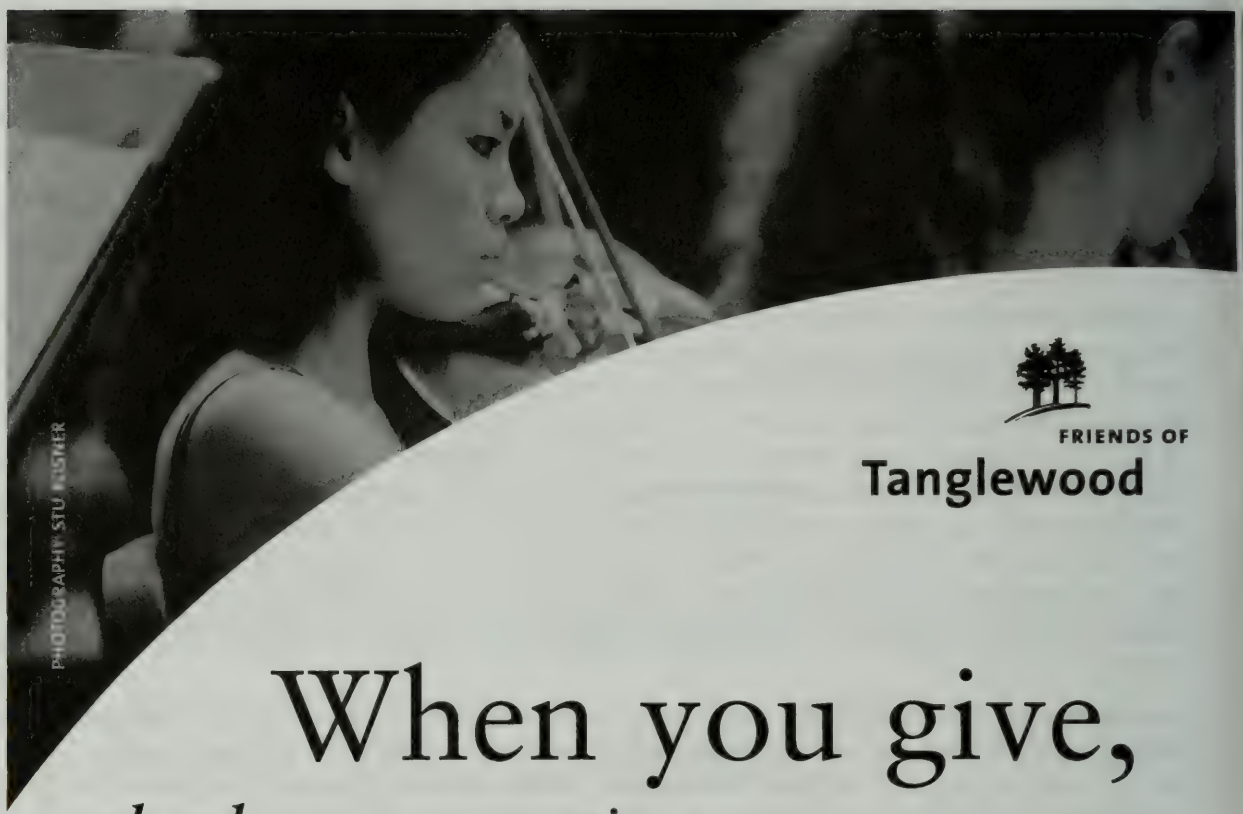
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After attending Pablo Casals' master class at the University of California at Berkeley, **Jonathan Miller** chose to abandon his study of literature there and devote himself completely to the cello, training with Bernard Greenhouse of the Beaux Arts Trio. Seeking out masters of different schools and styles, he also studied with Raya Garbousova, Leonard Rose, Harvey Shapiro, and Edgar Lustgarten. In 1964 and 1965 he was a fellowship student at the Tanglewood Music Center. Before joining the Boston Symphony in 1971, Mr. Miller was principal cellist of the Juilliard, Hartford, and San Diego symphony orchestras. He has been soloist with the Hartford Symphony, the Boston Pops Orchestra, and the Metropolitan Symphony Orchestra of Boston, and he has performed in chamber music concerts at Symphony Hall and at Tanglewood. A winner of the Jeunesses Musicales auditions, he toured the United States twice with the New York String Sextet, appeared as a member of the Fine Arts Quartet, and has taught at the New England Conservatory and at the Boston University Tanglewood Institute. He is music director of the Boston Artists Ensemble, which he founded in 1980, and a member of the Gramercy Trio, which received a Copland Foundation Grant for its first CD and made its acclaimed New York debut in 2003 in Merkin Hall. In June 1990, at the invitation of Mstislav Rostropovich, Mr. Miller was a soloist at the American Cello Congress. He has recently recorded the Beethoven cello sonatas with pianist Randall Hodgkinson for Centaur records.

American pianist **Randall Hodgkinson**, grand prize winner of the International American Music Competition sponsored by Carnegie Hall and the Rockefeller Foundation, has performed with orchestras in Atlanta, Philadelphia, Buffalo, Boston, Cleveland, and abroad in Italy and Iceland. His recital programs span the repertoire from J.S. Bach to Donald Martino. He is an artist member of the Boston Chamber Music Society and performs four-hand and two-piano repertoire with his wife, Leslie Amper. Mr. Hodgkinson has appeared at festivals including Blue Hill in Maine, Bargemusic, Chestnut Hill Concerts in Connecticut, the Seattle Chamber Music Festival, Chamber Music Northwest, and Mainly Mozart in San Diego. His critically acclaimed recent solo release on the Ongaku label features music of Stravinsky, Chopin, Schumann, and Beethoven. Among his other recordings are the Beethoven cello sonatas with BSO cellist Jonathan Miller on Centaur, and, recorded "live," the world premiere of Gardner Read's Piano Concerto, on the Albany label. Mr. Hodgkinson is on the faculties of the New England Conservatory of Music and the Longy School. He has appeared as orchestral pianist with the Boston Symphony Orchestra on numerous occasions, and made his debut as concerto soloist with the BSO in Bartók's Concerto for Two Pianos, Percussion, and Orchestra in October 2001.





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RAFAEL FRÜHBECK DE BURGOS conducting

TURINA — Theme and Variations, Opus 100, for harp and strings (arranged by Rafael Frühbeck de Burgos)

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NOTES ON THE PROGRAM

Joaquín Turina (1882-1949)
Theme and Variations, Opus 100, for harp and strings
(arranged by Rafael Frühbeck de Burgos)

First performance: March 6, 1979, Washington, D.C., National Symphony Orchestra, Rafael Frühbeck de Burgos cond., Nicanor Zabaleta, soloist. *This is the first performance by the Boston Symphony Orchestra, and the first performance of the piece at Tanglewood.*

Joaquín Turina was born and raised in Seville, the son of an artist of Italian descent. He showed a talent for music from an early age, making his debut as a pianist already in 1897. His family didn't discourage his musical pursuits altogether, but he was expected to study medicine. Eventually his evident obsession with music gained him his father's approval to study more formally; he was composing prolifically all the while. At twenty he decided to leave the provincial Seville for the capital Madrid in hope of immediate success as an opera composer. It was there that he met Manuel de Falla. In Madrid the fashion was for the *zarzuela*, a semi-operatic form of popular music theater. Turina tried his hand at this genre with little success, along with other pursuits; disappointment led him to move to Paris in 1905. There was already a strong contingent of Spaniards in Paris, including Albéniz; Falla would arrive there in 1907. Determined to continue his formal studies, Turina attended the Schola Cantorum, where Vincent d'Indy held sway. Meanwhile he was performing as a pianist with the Parent Quartet and had begun, at the advice of Albéniz, to use the material of Spanish folk music in his pieces.

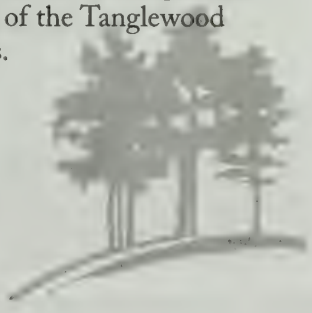


In 1913, the year of his graduation from the Schola, Turina's symphonic poem *La procesión del Rocio* was performed by the Madrid Symphony Orchestra with great success. By the time he and Falla returned to Madrid the following year, he was considered one of Spain's most important composers. Among his most important pieces are his *Sinfonia sevillana* for orchestra (1920), his opera *Jardin de oriente* (1923), and the Piano

TANGLEWOOD 2006 TALKS & WALKS

A series of informed conversations presented by guest artists and members of the Tanglewood family in the Tent Club near the Shed on Thursday afternoons at 1 p.m. Doors open at noon. The talks begin at 1 p.m. and are followed by walking tours of the Tanglewood grounds. Subject to availability, individual tickets are sold between 12:30 and 1 p.m. on the day of the talk for $12 at the Tent Club ($10 for Friends of Tanglewood). Bring a picnic lunch or pre-order a boxed lunch by calling (413) 637-5240. Beverages and desserts are available for purchase. Talks & Walks is a project of the Tanglewood Association of the Boston Symphony Association of Volunteers.

July 13	Sir Andrew Davis, Conductor
July 21	Susan Graham, Mezzo-Soprano
July 27	Hans Graf, Conductor
August 3	Osvaldo Golijov, Composer
August 10	Norman Fischer, Cellist
August 17	Hilary Hahn, Violinist
August 24	Emanuel Ax, Pianist



Trio, Opus 35 (1926). He became a professor at Madrid Conservatory in 1930, and suffered at the hands of the Republicans during the civil war, but—the Nationalists having won out—was further honored in the last years of his life.

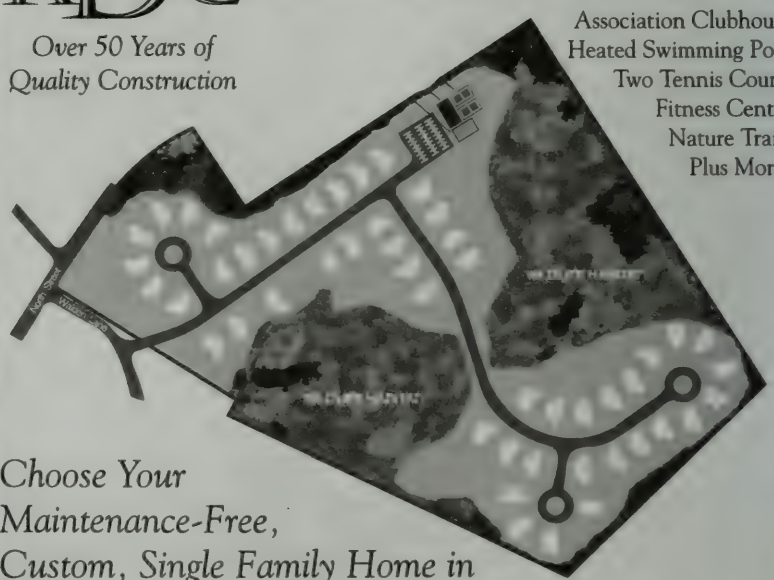
Turina's output reflects his interest in writing for the central genres of chamber music; his catalog includes a couple of piano quintets, two violin sonatas, string quartets, and four works for the combination of piano, violin, and cello, including his first Piano Trio, Opus 35, which won the National Music Prize in 1926. In its original form for harp and piano, his Opus 100 Theme and Variations dates from 1945.

Until today the Boston Symphony Orchestra has played only three works by Joaquín Turina: his *Danzas fantásticas* (1920), given its American premiere by the BSO under Pierre Monteux in 1923; the symphonic poem *La procesión del Rocio* (1913), led by Enrique Fernández Arbós in 1929, and *Sinfonía sevillana*, conducted by Charles Munch in November 1956. The following note on the Theme and Variations, Opus 100, was written by Rafael Frühbeck de Burgos for the 1979 premiere by the National Symphony Orchestra of his arrangement for harp and string orchestra. The soloist on that occasion was the Spanish harpist Nicanor Zabaleta, at whose suggestion the conductor created his orchestral version of the work.

—Robert Kirzinger

The Theme and Variations for harp and piano, Opus 100, composed in 1945, is the first of the four pieces that constitute the *Ciclo Plateresco* by Joaquín Turina. The subsequent pieces are *Magic Lantern*, Opus 101, for piano; *Homage to Navarre*, Opus 102, for violin and piano; and *Cinematographic Fantasy*, Opus 103, a rondo for piano. Following Nicanor Zabaleta's suggestion, I have arranged the piano part of the Theme and Varia-




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tions for string orchestra.

The original version begins with a mysterious introduction by the piano (Lento) which develops into an arpeggiated dialogue between the two instruments. The theme then continues (Andante) with a beautiful lyrical melody on the harp which the piano accompanies with modulating harmonies. The first variation (Andantino mosso—Allegro moderato—Andantino mosso) evokes the folklore of Andalusia, already suggested in the Introduction and Theme. The harp sings "softly, with a guitar-like timbre," and with "amusing and flexible" character. The second variation is a charming *farruca*, a folk dance; the third (Andante mosso) is decidedly lyrical, with a reminiscence of the Introduction and Theme, ending the work in a brilliant, romantic Majestuoso.

The orchestration of the piano part for strings seemed to call for slight changes. I have added color to the repetition of the theme, using sonorities of Turina's liking: a violin and cello solo (as in the *Sinfonía sevillana* and *Danzas fantásticas*) which are then joined by an imitative viola. The first variation, which is accompanied almost exclusively by solo instruments, is then repeated with a lyrical intervention by the strings; this almost amounts to an additional variation.

The work in its original version has hardly been performed; it is our wish that this new version will reach a wider audience.

—Rafael Frühbeck de Burgos

Manuel de Falla (1876-1946)
Nights in the Gardens of Spain, Symphonic impressions for piano and orchestra

First performance: April 9, 1916, Madrid, Orquesta Sinfonica, Enrique Fernandez-Arbos cond., José Cubiles, soloist. *First BSO performance*: March 1924, Pierre Monteux cond., Heinrich Gebhard, soloist. *Only previous Tanglewood performance*: July 17, 1983, Edo de Waart cond., Alicia de Larrocha cond.

Falla conceived his orchestral "nocturnes" originally for piano solo but decided to recast them for orchestra. He worked on them, continually polishing, for years. The score, largely written in Paris and dedicated to the Spanish pianist Ricardo Viñes, shows the composer's experience of Debussy, but Falla has not simply imitated the Impressionist style. Rather he has experienced it profoundly and recreated it in terms of his own art. The arrangement into three movements suggests the traditional piano concerto, but the music at once reveals itself to be an orchestral work with a prominent, elaborate piano part.



The composer himself wrote about the score:

> If these "symphonic impressions" have achieved their object, the mere enumeration of their titles should be a sufficient guide to the hearer. Although in this work—as in all which have a legitimate claim to be considered as music—the composer has followed a definite design regarding tonal, rhythmical, and thematic material... the end for which it was written is no other than to evoke [the memory of] places, sensations, and sentiments. The themes employed are based (as in much of the composer's earlier work) on the rhythms, modes, cadences, and ornamental figures which distinguish the popular music of Andalucía, though they are rarely used in their original forms; and the orchestration frequently employs, and employs in a conventional manner, certain effects peculiar to the popular instruments used in those parts of Spain. The music has no pretensions to being descriptive: it is merely expressive. But something more than the sounds of festivals and

dances has inspired these "evocations in sound," for melancholy and mystery have their part also.

The composer assumes, of course, that the titles of the movements will call up some specific images of Spain, but non-Spanish listeners may want a little assistance as to the meanings of the titles. *En el Generalife* ("In the Generalife") refers to the Generalife garden on the hill of the Alhambra at Granada. Danza lejana ("Distant dance") is more neutral in its overtones, but En los jardines de la Sierra de Córdoba ("In the gardens of the Sierra de Córdoba") is a vigorous finale which may suggest a gypsy fiesta. Although the score is redolent of Debussy and Chopin, in diverse ways, it also draws clearly on the resources of Spanish music and, despite its lushness here and there, it points ahead to Falla's own spare later style, when he composed much for a chamber orchestral texture.

—Steven Ledbetter

Claude Debussy (1862-1918)
La Mer, Three symphonic sketches

First performance: October 15, 1905, Paris, Lamoureux Orchestra, Camille Chevillard cond. *First BSO performance*: March 1907 (American premiere), Karl Muck cond. *First Tanglewood performance*: August 6, 1938, Serge Koussevitzky cond. *Most recent Tanglewood performance by the BSO*: August 20, 1982, Joseph Silverstein cond. *Most recent Tanglewood performance*: July 10, 1994, Minnesota Orchestra, David Zinman cond.

Debussy had very little real experience of the sea, and that usually from the vantage point of a sandy beach. Yet among the few views of his childhood that the unusually private composer vouchsafed to the world was the occasional affectionate reference to summer vacations at Cannes, where he learned to love the sea. His parents even made



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plans that he should become a sailor (a life that could hardly have suited him for long), but they were scotched when a certain Mme. Mauté, who was giving the nine-year-old boy piano lessons, discovered his musical talent, and within a year he was studying piano and theory at the Paris Conservatoire.



Still, when he came to write *La Mer* thirty years later, Debussy commented that he was able to draw upon "innumerable memories" and that these were "worth more than reality, which generally weighs down one's thoughts too heavily." In the meantime, Debussy's memories were charged with images drawn from literature and art. One hint of a source for the piece comes from the title Debussy originally thought of giving the first movement: "Calm sea around the Sanguinary Islands." This was, in fact, the title of a short story by Camille Mauclair that had apparently been published in 1893 ("Îles Sanguinaires" is the French name for Sardinia and Corsica). It is even conceivable that Debussy was thinking of writing a sea-piece using this title as early as the 1890s, though in fact the first clear reference to *La Mer* comes from a letter of September 12, 1903, to André Messager: "I am working on three symphonic sketches under the title *La Mer*: *Mer belle aux Îles Sanguinaires*; *Jeux de vagues*; and *La Vent fait danser la mer*." Only the second of these titles ("Play of the Waves") remained in the final version. The first came from Mauclair's story, to be changed in the end to "From Dawn to Noon on the Sea." The last ("The Wind Makes the Sea Dance") was later turned into the rather more neutral "Dialogue of the Wind and the Sea."

But the most direct inspiration for *La Mer* was probably from art. Debussy had admired the sea paintings of Turner, with their misty impalpability, which had been on display in Paris and which he may also have seen during London visits in 1902 and 1903, shortly before he began composing *La Mer*. Still more influential were the Japanese artists Hokusai and Hiroshige, whose work became enormously popular in France by the end of the nineteenth century. When the score of *La Mer* was published, Debussy requested that the cover design include a detail of Hokusai's most famous print, "The Hollow of the Wave off Kanagawa," the part showing the giant wave towering above and starting to curve over in its downward fall, its foaming billows frozen in a stylized pattern that almost resembles leaves on a tree.

Debussy came to *La Mer* soon after the great success of his one completed opera *Pelléas et Mélisande*, performed to great acclaim in April 1902. In the following years, he showed a new confidence in his art, prolifically turning out the second set of *Fêtes galantes*, the first set of *Images* for piano, and the brilliant piano solo *L'Îsle joyeuse*, as well as *La Mer*. Moreover he may well have expected *La Mer* to be even more successful with the public than the opera had been, if only because the music was more assertive than that of the opera (whose whole dramatic point is inactivity, faithfully mirrored in the music). *La Mer*, for all of Debussy's modesty in calling it simply "three symphonic sketches," is nothing less than a full-fledged symphony, with interrelationships between the movements and an artful balance of tension and repose, climax and release. It has been called the greatest symphony ever written by a French composer.

But the work at its premiere caused violent controversy, with assessments ranging from "the composer's finest work" to "lifeless as dried plants in a herbarium." The rehearsals had been marked by overt objections from the members of the orchestra. Debussy later told Stravinsky that the violinists had tied handkerchiefs to the tips of their bows in rehearsal as a sign of ridicule and protest. Part of the reason may have been non-musical: Debussy was, at just that time, an object of scandal. In the autumn of 1903 he had

met Emma Bardac, the wife of a banker. In June 1904 he left his wife and moved into an apartment with Bardac, where they lived for the rest of Debussy's life. In October his wife attempted suicide, and a number of Debussy's friends broke off relations with him.

The mixed impression of the premiere was reversed when Debussy himself conducted *La Mer* in Paris on January 19 and 26, 1908—even though he had never before conducted an orchestra. Yet, as he wrote later, "One of my main impressions is that I really reached the heart of my own music." The two performances were spectacularly successful in a way Debussy had not seen since the premiere of *Pelléas*. (To give credit where credit is, at least in part, due, the orchestra had been prepared by Eduard Colonne before the composer took over for the last rehearsals.)

By that time Karl Muck had already led the Boston Symphony Orchestra in the American premiere, on which occasion the reactions also covered a wide gamut. Kent Perkins, in the *Boston American*, decided that "one can see and hear the ocean better at Nahant or Marblehead Neck." Louis C. Elson, in the *Advertiser*, was sarcastically negative: "Frenchmen are notoriously bad sailors, and a Gallic picture of the sea is apt to run more to stewards and basins and lemons than to the wild majesty of Poseidon.... If this be Music we would much prefer to leave the Heavenly Maid until she has got over her



Hysterics." But Philip Hale (later the BSO's program annotator), in the *Sunday Herald*, though unable to "explain" the piece, found it full of fascination: "The sketches are more than a remarkable tour de force; they are something more than essays in a strange language. The hearer must cast aside all theories about how music should be written; he must listen in good faith." Certainly *La Mer* has never been amenable to the simple summaries of formal elements such as "sonata form" that can at least give direction to the listener's perceptions of, say, a classical symphony. The use of orchestral color is more immediately identifiable than melodic shapes, though these play a crucial role in the work as well, and the harmonies are *sui generis*.

The first movement's title, "From Dawn to Noon on the Sea," is not intended to prescribe a particular program but merely to indicate a progression from near darkness, in which objects are indistinct, to brightness, in which they are clearly perceptible. (Debussy's friend Erik Satie, always a joker, and one who loved inventing elaborate titles for his own music, once commented to Debussy that he "particularly liked the bit at a quarter to eleven.") Debussy's pictorialism is wonderfully evocative in its suggestion of indistinct outlines that gradually appear to view, the light evidently breaking forth in the undulating tremolos of the strings just at the moment that the principal key, D-flat major, is established. The horns resound with melodic shapes using pentatonic scales over a moving cello line that is also pentatonic. Since this five-note scale is often used by composers to symbolize the orient, at least one commentator has suggested, possibly with tongue in cheek, that Debussy chose to open in this way because, of course, the sun rises in the east! A striking change comes with a new theme in the cellos, which seem at first to bring the motion to a halt and then proceed in wavelike triplets, which build to the movement's climax.

The second movement, "Play of the Waves," is a lighter scherzo, scored with extreme



delicacy. It is a lighter interlude between the stormy and emphatic passions of the first and last movements.

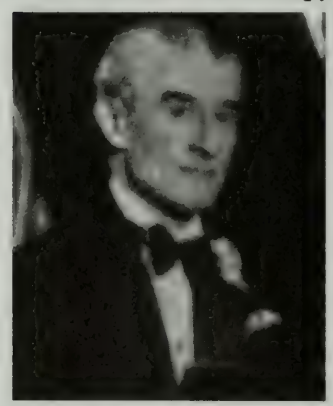
"Dialogue of the Wind and the Sea" begins with an evident pictorial image: the waves softly surging up in the low strings, answered by the winds—the woodwinds, in fact—blowing high up in chromatic shrieks. The struggle of wind and waves is developed at length, turning to material drawn from the opening movement, and building to a brilliant sunlit conclusion.

—Steven Ledbetter

Maurice Ravel (1875-1937)
Boléro

First performance (as a ballet): November 22, 1928, Mme. Ida Rubinstein's ballet troupe, Paris Opéra, Walter Straram cond. *First concert performance*: November 1929, New York Philharmonic, Arturo Toscanini cond. *First BSO performance*: December 1929, Serge Koussevitzky cond. *First Tanglewood performance*: August 10, 1947, Koussevitzky cond. *Most recent Tanglewood performance by the BSO*: August 9, 1992, Charles Dutoit cond. *Most recent Tanglewood performance*: August 12, 1994, Pittsburgh Symphony Orchestra, Lorin Maazel cond.

Ida Rubinstein requested a ballet score from Ravel before he set out for America in 1928; his original plan was to orchestrate several sections of Isaac Albéniz's *Iberia*. It turned out, however, that this had already been done at the request of Albéniz's family and under exclusive copyright by Spanish conductor Enrique Arbós. Even when Arbós agreed to relinquish the rights, Ravel was too piqued to pursue the matter, and his first thought was that he would simply orchestrate something of his own, since he did not want to take on the burden of writing something entirely original. But then an idea came to him, a theme "of insistent quality" which he would repeat numerous times "without any development, gradually increasing the orchestra" to the best of his ability. The result was *Boléro*.



The Paris Opéra production for Mme. Rubinstein together with twenty male dancers "suggested a painting of Goya and depicted a large table in a public tavern upon which the principal dancer performed her convolutions while the men standing about the room were gradually aroused from apathy to a state of high excitement." It was a brilliant success, but Ravel thought little of his music and, as with his famous *Pavane*, claimed surprise at its popularity. But he *was* concerned that it be properly played and became furious when Arturo Toscanini, on tour with the New York Philharmonic, took a tempo that he considered much too fast. (Toscanini's response, variously recorded, included statements that Ravel didn't understand his own music, that the quick tempo was the only way to put the piece across, and that a bolero was a dance, not a funeral march.)

About the music, with its ostinato bolero rhythm and the heightening effect of the sudden pull from C onto E in the bass just before the end, just a word: those are not wrong notes you're hearing at the second return of the main theme. Ravel has here set the tune in three keys at once: one piccolo has it in E, the other in G, and horns and celesta in C. As for the rest, let Ravel have his say:

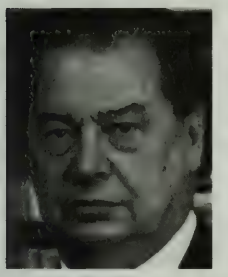
> I am particulary desirous that there should be no misunderstanding as to my *Boléro*. It is an experiment in a very special and limited direction, and should not be suspected of aiming at achieving anything different from, or anything more than, it actually

does achieve. Before the first performance, I issued a warning to the effect that what I had written was a piece lasting seventeen minutes and consisting wholly of orchestral tissue without music—of one long, very gradual crescendo. There are no contrasts, and there is practically no invention except in the plan and the manner of the execution. The themes are impersonal—folk tunes of the usual Spanish-Arabian kind. Whatever may have been said to the contrary, the orchestral treatment is simple and straightforward throughout, without the slightest attempt at virtuosity.... I have done exactly what I set out to do, and it is for the listeners to take it or leave it.

—Marc Mandel

GUEST ARTISTS

Rafael Frühbeck de Burgos



Born in Burgos, Spain, in 1933, Rafael Frühbeck de Burgos studied violin, piano, theory, and composition at the Conservatories of Bilbao and Madrid, followed by conducting classes at Munich's Hochschule für Musik, where he graduated *summa cum laude*. He has held conducting posts with the Bilbao Orchestra, the Spanish National Orchestra, the Düsseldorf Symphony Orchestra, and the Montreal Symphony Orchestra. In 1998 he was named emeritus conductor of the Spanish National Orchestra. He has served as principal guest conductor of the National Symphony Orchestra in Washington, D.C., and of the Nippon Yomiuri Orchestra, becoming honorary conductor of the latter ensemble in 1991. He was also chief conductor of the Vienna Symphony Orchestra, music director of the Deutsche Oper Berlin, and chief conductor of the Berlin Radio Symphony Orchestra. Since September 2001 he has been chief conductor of the Orchestra Sinfonica Nazionale della RAI Torino; since the 2004-05 season he has been music director of the Dresden Philharmonie orchestra. As guest conductor he has led all of the major American orchestras, the Israel Philharmonic, and, in Europe, the Berlin Philharmonic, Munich Philharmonic, the Leipzig Gewandhaus Orchestra, various German radio orchestras, and the five major London orchestras. He is also a frequent guest conductor in Italy, Switzerland, France, Sweden, Norway, Denmark, and Japan, as well as at opera houses and prestigious festivals. His discography includes more than 100 recordings, for EMI, Decca, Columbia (Spain), and Collins Classics, including acclaimed releases of Orff's *Carmina burana*, Mendelssohn's *Elijah* and *St. Paul*, and the complete works of Manuel de Falla, including *L'Atlantida* and *La vida breve*. A member of the Royal Academy of Fine Arts of San Fernando since 1975, Rafael Frühbeck de Burgos has received many awards, including an honorary doctorate from the University of Navarra in Spain, the Gold Medal of the City of Vienna, the Bundesverdienstkreuz of the Republic of Austria and Germany, the Gold Medal from the Gustav Mahler International Society, and the prestigious Jacinto Guerrero Prize, which he received in 1997 from the Queen of Spain. Apart from his regular concerts and tours with the RAI Orchestra Torino and the Dresden Philharmonie, he appears regularly with the Boston Symphony Orchestra leading a wide range of repertoire both in Boston and at Tanglewood. His future commitments include reengagements in Los Angeles, New York, Pittsburgh, Montreal, and Paris, as well as with the Philharmonia in London, the London Symphony Orchestra, and La Scala of Milan. Rafael Frühbeck de Burgos made his BSO debut in concerts in Providence and at Symphony Hall in January 1971. In recent years he has been a frequent podium guest in Boston and also at Tanglewood, where he has conducted both the BSO and the Tanglewood Music Center Orchestra. This past April at Symphony Hall he led an all-Mozart program and performances of Berlioz's Requiem. He leads three programs at Tanglewood this summer—two this weekend, and an all-Beethoven program next Sunday to close the BSO's 2006 Tanglewood season.

Ann Hobson Pilot



Ann Hobson Pilot is a graduate of the Cleveland Institute of Music. She became principal harp of the Boston Symphony Orchestra in 1980, having joined the BSO in 1969 as assistant principal harp and principal harp of the Boston Pops. Previously she was substitute second harp with the Pittsburgh Symphony Orchestra and principal harp of the National Symphony Orchestra in Washington, D.C. Ms. Pilot also has had an extensive solo career; she has performed as a soloist with many American orchestras, as well as with orchestras in Europe, Haiti, New Zealand, and South Africa. She has several recordings available on the Boston Records label, as well as on the Koch International and Denouement labels. Ms. Pilot is the recipient of a Doctor of Fine Arts degree from Bridgewater State College. In 1998 and 1999 she was featured in a video documentary sponsored by the Museum of Afro-American History and WGBH, aired nationwide on PBS, about her personal musical journey as well as her African journey to find the roots of the harp. In September 1999 she traveled to London to record, with the London Symphony Orchestra, the Harp Concerto by the young American composer Kevin Kaska, a work that she commissioned. Ms. Pilot is on the faculties of the New England Conservatory of Music, Boston University, the Tanglewood Music Center, and the Boston University Tanglewood Institute. She is a member of the contemporary music ensemble Collage New Music and the Ritz Chamber Players, and has also performed with the Boston Symphony Chamber Players and the Marlboro, Newport, and Sarasota music festivals, among others. Her solo performances with the BSO have included her solo debut in Mozart's Concerto in C for Flute and Harp at Tanglewood in July 1972 (a work she repeated here last summer with Sir James Galway and the BSO) and Debussy's *Danses sacrée et profane* with Charles Dutoit in July 1999. Her solo appearances in 2005-06 included performances with the Pro Arte Chamber Orchestra, Indian Hill Chamber Orchestra, and Boston Classical Orchestra. In March 2007 she will appear as soloist with the Symphony by the Sea.



Josep Colom



Born in Barcelona, pianist Josep Colom—who makes his BSO debut with this concert—was awarded the Premio Nacional de Música by the Spanish Ministry of Culture in 1998. Earlier in his career he won first prizes in the Paloma O'Shea International Competition of Santander (1978) and the International Competitions of Jaen and Epinal (France), as well as the Beethoven and Scriabin competitions organized by Spanish National Radio. He made his Paris debut in the Théâtre des Champs-Elysées in 1979 and has been a jury member for many international competitions, including the Chopin Competition in Warsaw. His recent engagements include a tour with the National Orchestra of Spain to Switzerland, Germany, and South America, concerts with the Bamberger Symphony under Rafael Frühbeck de Burgos, and concerts with the RAI in Turin, Orchestra of Bordeaux, Zagreb Philharmonic Orchestra, and Orchestra of Strasbourg, as well as a tour to Japan that included recitals and concerts with various orchestras. He performs with all the Spanish orchestras—the National Orchestra, Radio and Television Orchestra, Real Orquesta de Sevilla, Orquesta Filarmónica de Málaga, Sinfónica de Galicia, Principado de Asturias, Castilla-León, Euskadi, and Valencia—and has also appeared with the English Chamber Orchestra and orchestras of Maastricht, Bucharest, RAI Naples, Gulbenkian, and Oporto, with such conductors as Bragado Darman, Edmon Colomer, Sergiu Comissiona, F. Paul Decker, García Asensio, Sir Alexander Gibson, Eliahu Inbal, Arpad Joo, Kiril Kondrashin, Salvador Mas, Víctor Pablo, Josep Pons, Alexander Rahbari, Antonio Ros Marba, Antoni Witt, and Michail Jurowsky. He has participated in the Festival Pablo Casals in Puerto Rico, at the invitation of Krzysztof Penderecki; opened the 2001 Festival of Granada with the National Orchestra under Frühbeck de Burgos, and appeared under Alain Lombard to open the Orchestra of Sevilla's 2002-03 season. Mr. Colom performs regularly throughout Europe in recitals and concerts as well as in such festivals as La Roque d'Antheron, Château of Joiville, and Bagatelle in Paris and the Chopin Festival in Duszniki, Poland, among others. With the Orchestra Ciudad de Barcelona and Edmon Colomer, he has toured Austria, Switzerland, and Germany (1994) and Japan (1995). His award-winning recordings include the complete sonatas of the 18th-century composer Blasco de Nebra (Etnos), the complete piano works of Manuel de Falla (Circe), Brahms's complete piano works for two pianos and piano four hands with Carmen Deleito (Chant du Monde), and the two Brahms piano concertos with the Radio of Prague Symphony Orchestra. Mr. Colom has given many recitals with the cellist Lluis Claret, including the complete Beethoven piano-and-cello works in the Palau de la Música in Barcelona and Madrid. His discography, distributed by Harmonia Mundi, also includes music of Franck and Mompou as well as *Nights in the Gardens of Spain* with the Orchestra of Granada.


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DVOŘÁK — Violin Concerto in A minor, Opus 53

Allegro ma non troppo
Adagio ma non troppo
Allegro giocoso, ma non troppo

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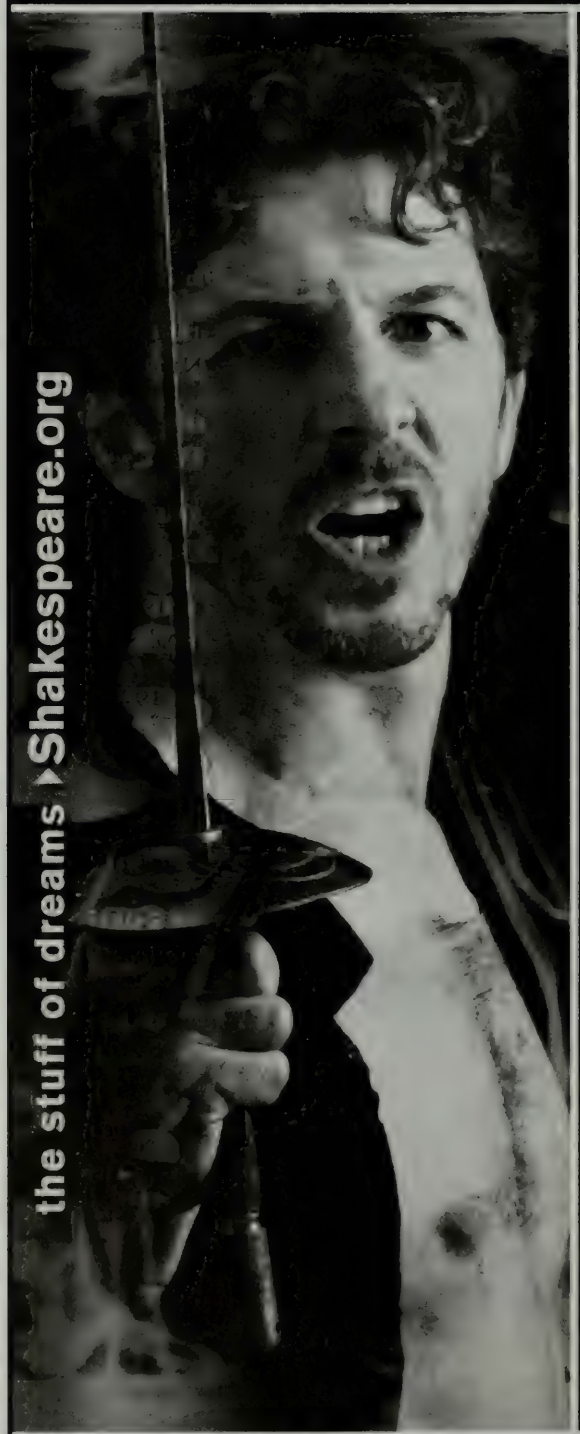
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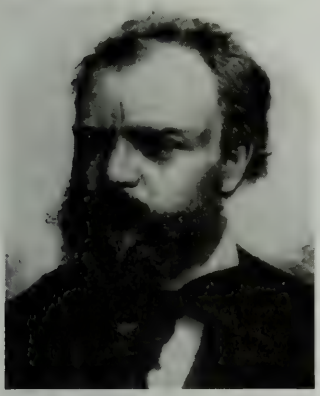
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NOTES ON THE PROGRAM

Antonín Dvořák (1841-1904)
Violin Concerto in A minor, Opus 53

First performance: October 14, 1883, Prague, Dvořák cond., František Ondříček, soloist. *First BSO performances*: November 1900, Wilhelm Gericke cond., Timothée Adamowski, soloist. *First Tanglewood performance*: July 18, 1963, Erich Leinsdorf cond., Isaac Stern, soloist. *Most recent Tanglewood performance*: July 18, 2003, Robert Spano cond., Midori, soloist.

On January 1, 1879, Joseph Joachim gave the first performance of the Brahms Violin Concerto. Brahms was one of the most important influences on the career of Antonín Dvořák, and it was for Joachim that Dvořák wrote his own Violin Concerto six months later. The Austro-Hungarian Joachim (1831-1907) was a composer, conductor, and teacher, as well as one of the most important violinists of his day. He made his debut at eight, was sent to study in Vienna several months after that, and in 1843 went to Leipzig to learn from Mendelssohn at the new conservatory there, making his Gewandhaus debut that August. On May 27, 1844, Mendelssohn conducted the Beethoven Violin Concerto in London with the thirteen-year-old Joachim as soloist; the enthusiastic audience was so taken with the blond youngster's performance that the first movement was several times interrupted by applause. Six years later, Joachim was concertmaster under Franz Liszt at Weimar for the first production of Wagner's *Lohengrin*. He became an intimate of Robert and Clara Schumann, and in 1853 he met Brahms, who benefited from Joachim's advice on orchestration (Tovey reports that the latter's skill in this area was considered "as on a level with his mastery of the violin") and from hearing Joachim's quartet perform his early chamber music. It soon became typical for Brahms to seek Joachim's suggestions regarding works-in-progress, and in 1877 Joachim conducted the first English performance, at Cambridge, of Brahms's First Symphony.* It was Brahms who introduced Dvořák to Joachim, and Joachim got to know Dvořák's A major string sextet, Opus 48, and E-flat string quartet, Opus 51, both of which were performed at Joachim's house in Berlin on July 29, 1879, with the composer present.



By this time, and with encouragement from Joachim, who had recently given the first performance of Brahms's Violin Concerto, Dvořák was at work on a violin concerto of his own. In January 1880 he reported that Joachim had promised to play the concerto as soon as it was published, and on May 9, 1880, after Joachim had suggested a thorough revision, the composer wrote to Simrock that he had reworked the entire score, "without missing a single bar." Dvořák again gave the score to Joachim, who now took two years to respond, finally making alterations to the solo part in the summer of 1882 and suggesting that the composer lighten the instrumentation. In November the composer and Joachim read through the concerto with the orchestra of the Berlin Hochschule. The next month Dvořák held fast against criticism from Simrock's adviser Robert Keller regarding the lack of a break before the Adagio: "... the first two movements can—or must—remain as they are." Simrock published the score in 1883, but for the first performance the soloist was not Joachim but the twenty-three-year-old, Prague-born

*Brahms and Joachim remained very close until the end of Joachim's marriage in 1884 found Brahms siding with Amalie Joachim. He wrote his Double Concerto as something of a peace offering to Joachim in 1887; Joachim and his quartet cellist, Robert Hausmann, were the first soloists.

František Ondříček, who was already famous enough by this time to be receiving invitations to play throughout Europe, in the United States, and in eastern Russia. Joachim himself never performed Dvořák's concerto—though he almost did so in London during the composer's first visit there in 1884*—and it has been suggested that the violinist-composer may not have been able to reconcile his own conservatism vis-à-vis musical form with respect to Dvořák's bold experimentation in the first movement. Even today, this neglected masterpiece has had comparatively few advocates, but probably for yet another reason: it is fiendishly difficult.

Dvořák wastes no time in alerting us to the fact that he will adhere to no prescribed formal scheme in his first movement, by dispensing entirely with an orchestral exposition. Instead, a bold, unison *forte* with a suggestion of triple-time *furiant* rhythm serves to introduce the soloist before even five measures have gone by, the warmly melodic theme giving way to cadenza-like figuration (already!) before the orchestra reenters. The next important idea, a woodwind cantilena to be developed in short order by the soloist, grows naturally from the contours of the preceding orchestral material. What might be identified as the movement's "real" second theme by virtue of its placement in C, the relative major of A minor, will appear in the solo violin only much later, and very briefly at that, against a sort of free echo in the solo oboe. But note that the idea here is not so much to identify individual themes as to observe that Dvořák has created material so constantly ripe for elaboration that applying the terms "exposition" and "development"

*August Manns, on whose concert series Joachim was appearing at the Crystal Palace, would have programmed the work had the composer been allowed to conduct, but Dvořák was in England under the auspices of the Philharmonic Society, which would not let him appear with the rival organization—especially since the Crystal Palace concert was to happen before the Philharmonic's own!



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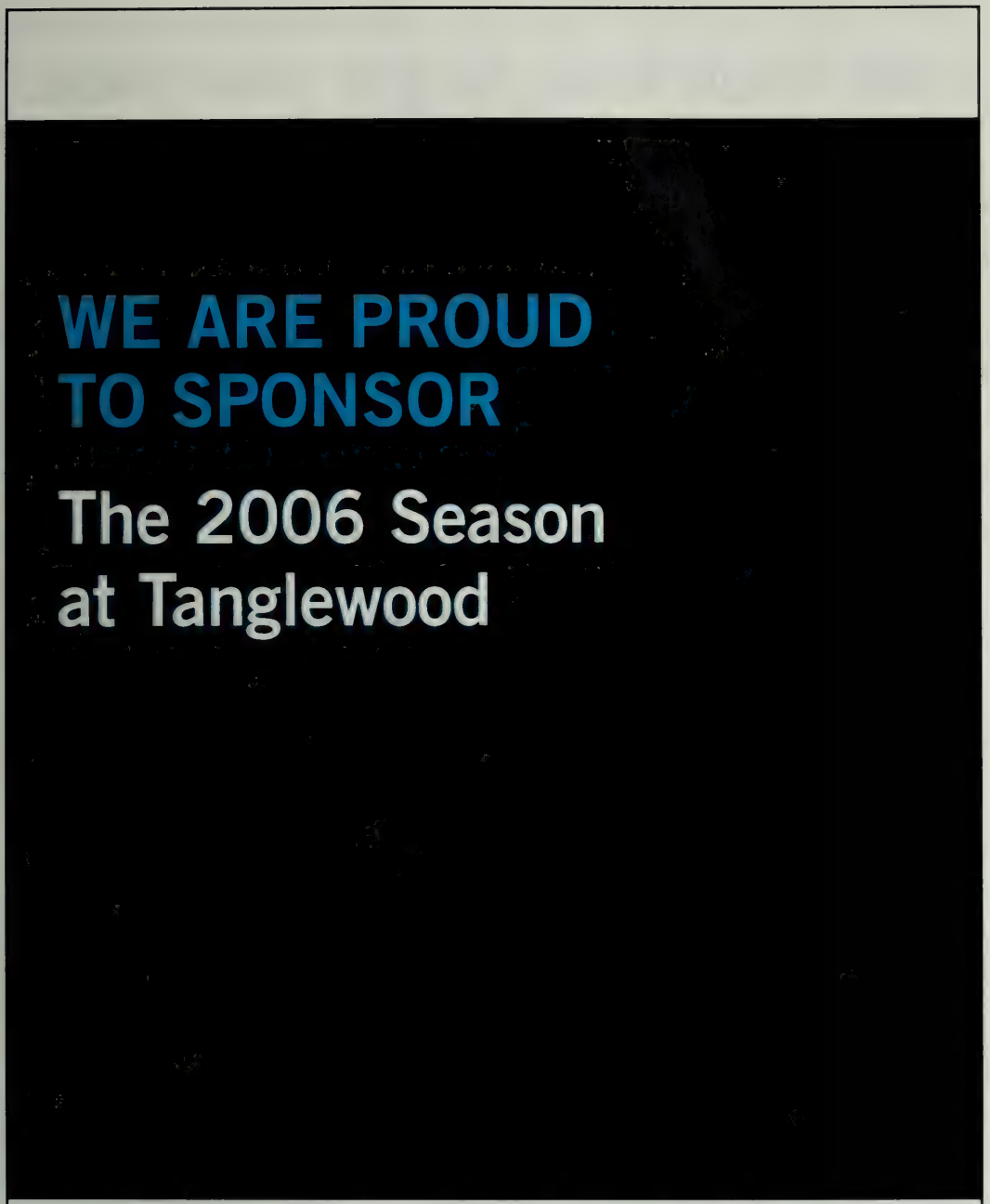
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to this movement is almost meaningless. Ultimately, since so much has already happened, the "big" return to the main theme—the "recapitulation" if you must—really has nowhere to go, and Dvořák accordingly cuts things short with the suggestion of a brief cadenza (over forceful horn calls which appear in varying guises throughout the concerto) and then a contemplative bridge passage for winds and low strings—the soloist giving out one of many variants of the main theme heard during the movement—leading directly to the wonderfully expansive and beautiful F major Adagio.

The length of the second movement is supported not only by Dvořák's ability to create long-breathed arcs of melody, but also by his skill in juxtaposing areas of contrasting key and character as the movement proceeds. The concerto's rondo finale is unflaggingly energetic, tuneful, and, to quote Michael Steinberg, "unabashedly Czech," exploiting the folk-dance rhythms of the *furiant* in its A major main theme and the duple-time *dumka* in the D minor central episode. Dvořák is particularly inventive in his presentations of the main theme: it is heard first over high strings, with the second violins sustaining a tonic A; it returns against a crashing open fifth in the timpani and the simulation of Czech bagpipes in the open fifth of violins and cellos; and for its third appearance it sounds against a rush of upper-string activity with off-beat accents in the cellos and basses. For the *dumka* episode, Dvořák asks the timpanist to retune his E to D (other briefer instances of returning occur occasionally in this score); this episode also stresses two-against-three cross-rhythms, particularly via the triplets of the horns heard against the steady 2/4 of the *dumka* theme. Near the end, there is a striking change of color when the solo flute brings back the main theme beginning on A-flat, and then a brief reference to the dumka prepares the exuberant final pages, a sudden *accelerando* and four brilliantly boisterous chords bringing this marvelous movement to a close.

—Marc Mandel

Ludwig van Beethoven (1770-1827)
Symphony No. 3 in E-flat, Opus 55, *Eroica*

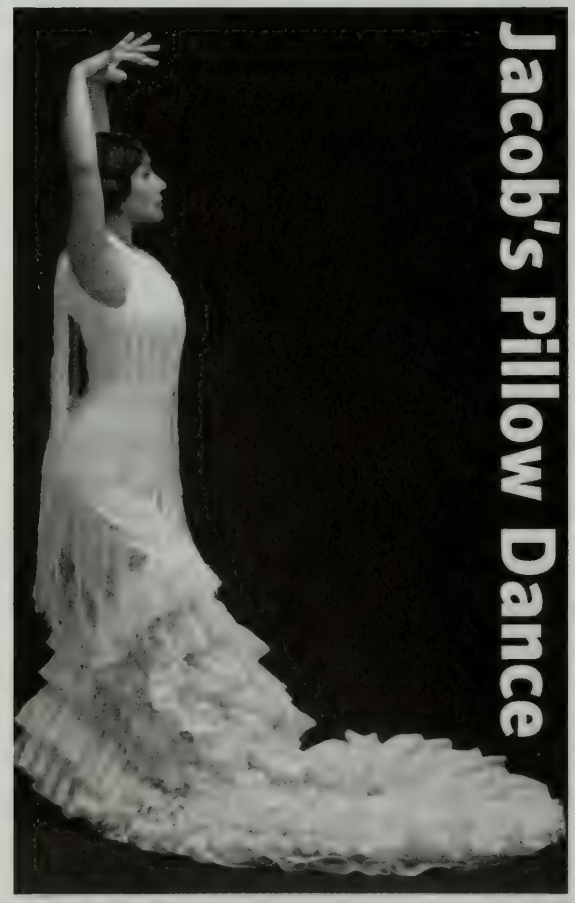
First public performance: April 7, 1805, Vienna, Theater-an-der-Wien, Beethoven cond. *First BSO performance*: November 1881, Georg Henschel cond. *First Tanglewood performance*: August 7, 1941, Serge Koussevitzky cond. Most recent BSO performance at Tanglewood: August 16, 1996, Christoph Eschenbach cond. Most recent Tanglewood performance: August 21, 2005, Orchestra of St. Luke's, Peter Oundjian cond.

With Beethoven's Third Symphony, as Maynard Solomon observes, "we know that we have crossed irrevocably a major boundary in Beethoven's development and in musical history as well." In its size and shape, in the density and complexity of its musical ideas, in its overall scope, in its psychologically complex link to extramusical associations (i.e., "the Napoleon connection"), it was worlds apart from any symphony written before it. The first movement alone, when the exposition repeat is included, runs half the length of an entire late Mozart or Haydn symphony. The funeral march represented an unprecedented novelty and was frequently mentioned along with the title; in February 1814, for a performance by the Philharmonic Society in London, the symphony was announced quite specifically as Beethoven's "Sinfonia Eroica (containing the Funeral March)." Of the third movement, with its bustling energy, beginning "*sempre pianissimo staccato*," George Grove wrote that "before this... the *Scherzo*, in its full sense, was unknown to music." Also in the *Eroica* Beethoven introduced



a third horn to the symphony orchestra for the first time; the third-movement Trio takes full advantage of the added sonority. The theme-and-variations finale—based on a musical idea encountered first in a Beethoven contradance for piano, then in his ballet music to *The Creatures of Prometheus*, and again in his Opus 35 piano variations of 1802 (retroactively christened the *Eroica* Variations)—can still seem curious, a source of puzzlement; one commentator has even described it as "perhaps a little naive," given the weight of what precedes.

Beethoven was aware of the strain the *Eroica* would have placed on listeners in his day. A note in the first printed edition stated that "This Symphony, being purposely written at greater length than usual, should be played nearer the beginning than the end of a concert... lest, if it be heard too late, when the audience is fatigued by the previous pieces, it should lose its proper and intended effect." At one point he considered eliminating the exposition repeat in the first movement—presumably in the hope that such shortening would encourage more frequent performance, although the inclusion of the repeat could only have helped early audiences to make sense of the first movement's musical argument. An early review, of a semi-public performance in January 1805 (the first public performance was conducted by Beethoven himself on April 7 that year) commented on the symphony's "inordinate length and extreme difficulty of execution"



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and observed that "the work seems often to lose itself in utter confusion." Yet also in early 1805, when the work's dedicatee, Beethoven's patron, Prince Joseph von Lobkowitz, who had purchased personal rights to performance of the symphony for a six-month period, arranged a hearing for an esteemed guest, Prince Louis Ferdinand of Prussia, the latter was so fascinated by the new work that it was played through a second and third time that same evening! In January 1807, when the *Eroica* was first heard at the concerts of the Leipzig Gewandhaus, the distribution of a program intended to assist comprehension—"A fiery and splendid *Allegro*; (2) a sublime and solemn Funeral March; (3) an impetuous *Scherzando*; (4) a grand *Finale* in the strict style" (this referring to the last movement's theme-and-variations structure)—not only helped ensure a receptive audience but even led to requests for further performances.

The following anecdote, recorded by Beethoven's friend Ferdinand Ries, has become crucial to any consideration of the *Eroica* Symphony:

> In this symphony Beethoven had Buonaparte in mind, but as he was when he was First Consul. Beethoven esteemed him greatly at the time and likened him to the greatest Roman consuls. I as well as several of his more intimate friends saw a copy of the score lying upon his table with the word "Buonaparte" at the extreme top of the title page, and at the extreme bottom "Luigi van Beethoven," but not another word. Whether and with what the space between was to be filled out, I do not know. I was the first to bring him the intelligence that Buonaparte had proclaimed himself emperor, whereupon he flew into a rage and cried out: "Is he then, too, nothing more than an ordinary human being? Now he, too, will trample on all the rights of man and indulge only his ambition. He will exalt himself above all others, become a tyrant!" Beethoven went to the table, took hold of the title page by the top, tore it in two, and threw it on the floor. The first page was rewritten and only then did the symphony receive the title *Sinfonia eroica*.

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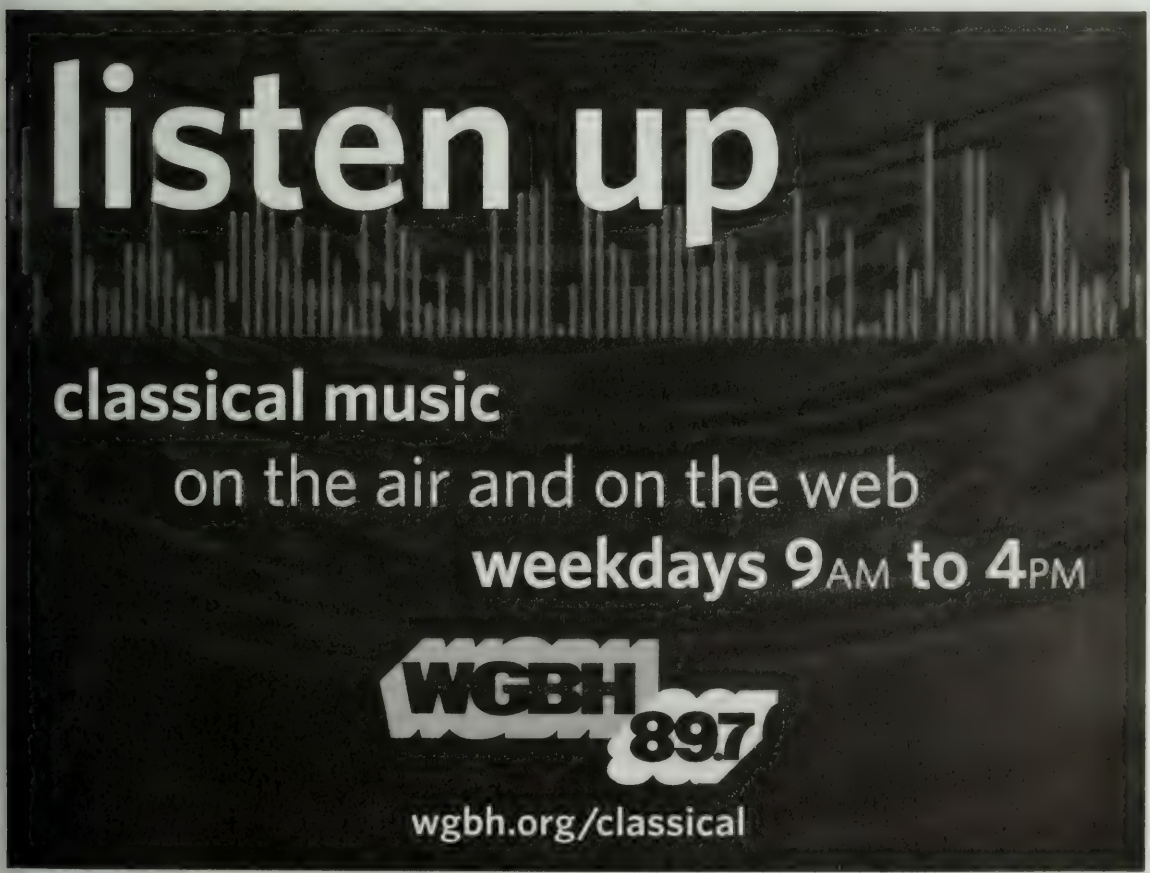
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*as of July 15, 2006

While the intent of this account is clear, the actual details cannot be substantiated. Beethoven composed his Third Symphony between May and November 1803, completing the work with some final polishing early in 1804.* But the title *Eroica* seems not to have been used until the parts were first published, in October 1806, with the heading "*Sinfonia Eroica composta per festigiare il Souvenire di un grand' Uomo*" ("Heroic Symphony composed to celebrate the memory of a great man"). The autograph of the symphony—which may have been the score mentioned by Ries—is lost. A surviving manuscript, written out by a copyist and headed "*Sinfonia Grande Intitulata Bonaparte*," has the last two of these words energetically crossed out on the title page—but the words "*Geschrieben auf Bonaparte*" ("written on Bonaparte"), added in Beethoven's own hand, remain.

In October 1803, Ries wrote to the publisher Simrock in Bonn that Beethoven wanted very much to dedicate the new symphony to Napoleon, but that, on the other hand, Prince Lobkowitz was interested in purchasing the performing rights—under which circumstance the latter would become dedicatee, and Beethoven would simply name the work after Napoleon. A practical consideration was that Beethoven, frequently ambivalent toward Vienna, and himself considering a move to Paris, would have found a symphony named for or dedicated to Napoleon a useful calling card. Napoleon declared himself Emperor on May 18, 1804; yet even on August 26 that year, Beethoven wrote to the publisher Breitkopf & Härtel that "The title of the symphony is really *Bonaparte*." But Beethoven's apparent need somehow to express his political and ideological beliefs

*Sketches for the first three movements of a symphony in E-flat (rather different in outline from the *Eroica* itself) actually date back to the summer or fall of 1802, in a sketchbook also including notations for the Opus 35 piano variations. The musicologist Lewis Lockwood has gone so far as to suggest that Beethoven may already have had a theme-and-variations finale in mind at this point, and that no sketches for the finale appear because the idea may be inferred from the proximity of the symphony sketches to those for Opus 35.



at this particular time—whether in the dedication of the symphony or perhaps even in the language of the music itself—had also to be tempered by realistic concerns, especially given the strained relations between France and Austria at the time. Ultimately, the music must speak for itself; indeed, as Basil Lam has written, "the greatest human hero would be unworthy of the *Eroica*."

Some things worthy of particular attention in the first movement: 1) those two slashing initial chords, which define the home key, serve as a springboard for the rhythmic energy of the entire movement, and are perceptible even in the movement's closing cadence*; 2) the harmonically intrusive C-sharp with which the first statement of the main theme ends, and which sets up a harmonic tension to be felt throughout the movement as a whole; 3) the increased proportions of the development and coda sections in this gigantically expanded sonata-form structure; 4) the complex network of thematic materials, not one of them a real "tune"; 5) the famous appearance of the so-called "new theme" in the development section; and 6) the "overeager" horn entrance (over a "wrong" harmony) that ushers in the recapitulation.

The funeral march, with its integral use of silence and sound, and the energetic third-movement scherzo—the first symphonic "scherzo" actually to be so named—need no further comment. But the finale requires at least a little space, if only because of its rather unusual structure (the "strict style" mentioned in the 1807 program quoted earlier), its basis—at least to begin—in a clearly defined, purely musical technique (theme and variations) quite different from the more extroverted, even revolutionary musical expression of the first movement, and from the more explicitly personal utterance of the sec-

* Beethoven's first two symphonies had begun with slow introductions, as would the Fourth and Seventh.



ond. An awareness of Beethoven's tempo designation is particularly important here: when this movement is treated as a real "Allegro molto," its astonishing musical craftsmanship becomes all the more apparent. At the same time, a quick tempo helps speed the musical argument to its intended conclusion. The fugal section brings a new character, suggesting a grander mode of expression, and music that becomes increasingly forceful. Then, with the Poco Andante, there is a humanizing quality, a poignancy, and, to quote Tovey, "a mood we have not found before in the whole symphony." This transfiguring and humanizing element is clearly the key to the finale, and provides the subliminal link to the *Eroica*'s first two movements. Once regained, this element of personalization demands a triumphant close, and the music speeds to its end in joyful celebration of its newly restored humanity.

—Marc Mandel

GUEST ARTISTS

Herbert Blomstedt



Herbert Blomstedt recently concluded his tenure as music director of the Gewandhaus Orchestra of Leipzig after seven seasons. His collaboration with that orchestra produced a number of important and highly praised recordings, including Brahms's Fourth Symphony and the Bruckner Ninth on Decca). In addition, he introduced numerous Scandinavian works and compositions from the early classical and baroque periods into the orchestra's programming. Born in Springfield, Massachusetts, in 1927, Herbert Blomstedt moved with his family to Sweden in 1929. He studied at the Royal College of Music in Stockholm and the University of Uppsala, and studied conducting with the legendary Igor Markevitch, with Jean Morel at the Juilliard School, and with Leonard Bernstein at Tanglewood, where he received the Koussevitzky Conducting Prize in 1953. The following year he made his conducting debut with the Stockholm Philharmonic and was appointed music director of the Norrköping (Sweden) Symphony. In 1955 he took first prize at the Salzburg conducting competition. Mr. Blomstedt has been music director of the Oslo Philharmonic, Danish Radio Symphony, and the Swedish Radio Symphony, and chief conductor of Hamburg's North German Radio Symphony Orchestra. In 1975 the musicians of the Dresden Staatskapelle invited him to become music director; during his decade with that orchestra he led them on major international tours, including their first visit to the United States. Following his San Francisco Symphony debut in February 1984, he was immediately appointed music director. In his decade at the helm, he led that orchestra to worldwide recognition, with tours of Europe, Asia, and the United States, and concerts at major festivals including Salzburg, Edinburgh, and Lucerne. He is now the San Francisco Symphony's Conductor Laureate. His recordings with the San Francisco Symphony on London/Decca have received such prestigious awards as France's Grand Prix du Disque for Nielsen's Fourth and Fifth symphonies, Britain's *Gramophone* Award for Nielsen's Second and Third symphonies, Japan's Record Academy Award for Grieg's *Peer Gynt*, and Grammy awards for Orff's *Carmina burana* and Brahms's *German Requiem*. Their Grammy-nominated recording of Mahler's Symphony No. 2 received the Prize of the German Record Critics for Best Recording in 1995. Mr. Blomstedt has received Columbia University's Ditson Award for distinguished service to American Music, the Anton Bruckner Prize in Linz, and the Carl-Nielsen-Prize in Copenhagen. His numerous distinctions include membership in the Royal Musical Academy of Stockholm. He is a Knight of the North Star, Stockholm, and a Knight of the Dannebrogen Copenhagen. During 2006 his guest appearances in the United States include the San Francisco Symphony, Los Angeles Philharmonic, Boston Symphony, Philadelphia Orchestra, and his debut with the Cleveland Orchestra. Herbert Blomstedt made his Boston Sym-

phony Orchestra debut at Tanglewood in August 1980 and his BSO subscription series debut in February 2004. He made his first appearance with the Tanglewood Music Center Orchestra earlier this summer and also leads two programs (this week and next) with the Boston Symphony this month.

Hilary Hahn



Grammy Award-winning violinist Hilary Hahn was named "America's Best" young classical musician by *Time* magazine in 2001. Ms. Hahn appears regularly with the world's great orchestras in Europe, Asia, and North America. Highlights of the 2005-06 season include recital tours in the United States, Europe, and Asia, and performances with the Los Angeles Philharmonic, Luxembourg Philharmonic, the National Arts Centre Orchestra, the New York String Seminar; the Colorado, Barcelona, BBC, WDR, and Montreal symphony orchestras; the National Philharmonic Orchestra of Russia, and the radio orchestras of Frankfurt and Sweden. Ms. Hahn's 2004-05 season was equally diverse, taking her to Cambodia, Vietnam, Japan, China, Taiwan, Singapore, Thailand, Russia, Germany, Austria, Switzerland, France, Italy, the Netherlands, Belgium, Sweden, Denmark, Norway, England, Ireland, and fifteen states within the U.S. Hilary Hahn records exclusively for Deutsche Grammophon. Her most recent album features four Mozart sonatas played with her longtime recital partner Natalie Zhu. Ms. Hahn's 2004 recording of the Elgar Violin Concerto and Vaughan Williams's *The Lark Ascending* won the Preis der Deutschen Schallplattenkritik. Also for DG she has recorded Bach's solo concertos in A minor and E major, the D minor concerto for two violins (with Margaret Batjer), and the C minor concerto for violin and oboe in C minor (with Allan Vogel). Ms. Hahn was featured soloist on the soundtrack to M. Night Shyamalan's film *The Village* and guest artist on the newest album by Austin alt-rockers, "...And You Will Know Us By the Trail of Dead." Admitted to Philadelphia's Curtis Institute of Music in 1990 at the age of ten, Hilary Hahn



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made her major orchestra debut a year-and-a-half later with the Baltimore Symphony Orchestra. She made her German debut at fifteen playing the Beethoven Violin Concerto with Lorin Maazel and the Bavarian Radio Symphony Orchestra, in a concert broadcast on radio and television throughout Europe. Two months later she received the Avery Fisher Career Grant. In 1996 Ms. Hahn signed an exclusive recording contract with Sony Classical, eventually recording five albums for that label. Also in 1996 she made her Carnegie Hall debut, as soloist with the Philadelphia Orchestra. Also a dedicated chamber musician, Ms. Hahn has performed nearly every summer since 1992 at the Skaneateles Chamber Music Festival. Between 1995 and 2000, she spent four summers at the Marlboro Music Festival in Vermont. From 1996 to 1998 she was an artist-member of the chamber music mentoring program of the Chamber Music Society of Lincoln Center. Born in Lexington, Virginia, Hilary Hahn moved at the age of three to Baltimore, where she studied with Klara Berkovich, a native of Odessa who taught for twenty-five years at the Leningrad School for the Musically Gifted. From ten until she was seventeen she studied at Curtis with the legendary Jascha Brodsky—the last surviving student of the great Belgian violinist Eugene Ysaÿe—working closely with him until his death at age eighty-nine. Though she completed the Curtis Institute's university requirements at sixteen, Ms. Hahn deferred graduation and remained at the school for several more years, taking additional elective courses in languages and literature, coaching regularly with Jaime Laredo, and studying chamber music with Felix Galimir and Gary Graffman, graduating from Curtis in May 1999 at nineteen with a bachelor of music degree. Tonight's concert marks Hilary Hahn's Tanglewood debut; she made her BSO debut in February 2002, as soloist in Edgar Meyer's Violin Concerto.




Tanglewood



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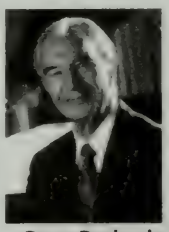
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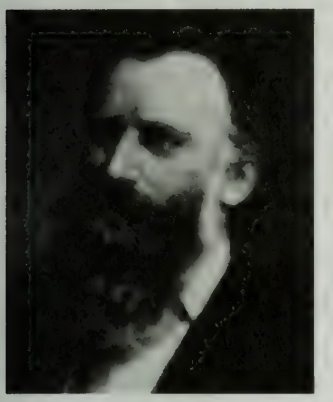

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NOTES ON THE PROGRAM

Johannes Brahms (1833-1897)
Piano Concerto No. 2 in B-flat, Opus 83

First public performance: November 9, 1881, Budapest National Theater Orchestra, Alexander Erkel cond., Brahms, soloist. *First BSO performances*: March 1884, Georg Henschel cond., B.J. Lang, soloist. *First Tanglewood performance*: August 9, 1941, Serge Koussevitzky cond., Leonard Shure, soloist. *Most recent Tanglewood performance*: August 6, 2004, Christoph von Dohnányi cond., Yefim Bronfman, soloist.

"...and a second one will sound very different," wrote Brahms to Joseph Joachim, rendering a report on the disastrous reception in Leipzig of his First Piano Concerto.



More than twenty years would pass before there was "a second one." They were full years. Brahms had settled in Vienna and given up conducting and playing the piano as regular activities and sources of livelihood. Belly and beard date from those years ("clean-shaven they take you for an actor or a priest," he said). The compositions of the two decades include the variations on themes by Handel, Paganini, and Haydn; the string quartets and piano quartets (three of each), as well as both string sextets, the piano quintet, and the horn trio; a cello sonata and one for violin; the first two symphonies and the Violin Concerto; and, along with over a hundred songs and shorter choral pieces, a series of large-scale vocal works including the *German Requiem*, the Alto Rhapsody, the *Song of Destiny*, and *Nänie*. He was resigned to bachelorhood and to never composing an opera. He had even come to terms with the fact that at the beginning of the century there had been a giant called Beethoven whose thunderous footsteps made life terribly difficult for later composers. To the young Brahms, Beethoven had been inspiration and model, but also a source of daunting inhibition. Fully aware of what he was doing and what it meant, Brahms waited until his forties before he sent into the world any string quartets or a first symphony, both being genres peculiarly associated with Beethoven. In sum, the Brahms of the Second Piano Concerto was a master, confident and altogether mature. For the University of Breslau to call him "*artis musicae severioris in Germania nunc princeps*" in its honorary degree citation of 1879 was to take a firm anti-Bayreuth political stand, but at least in that central and northern European musical world where opera was thought of as either transalpine triviality or as the province of that dangerous vulgarian Dr. Richard Wagner, the stature of Johannes Brahms was clearly perceived.

In April 1878, Brahms made what was to be the first of nine journeys to Italy and Sicily. His companion was another bearded and overweight North German who had settled in Vienna, Theodor Billroth, an accomplished and knowledgeable amateur musician, and by profession a surgeon, a field in which he was even more unambiguously "*princeps*" than Brahms in his. Brahms returned elated and full of energy. His chief task for that summer was to complete his Violin Concerto for Joseph Joachim. He planned to include a scherzo, but dropped the idea at Joachim's suggestion. He had, however, made sketches for such a movement after his return from the South, and he retrieved them three years later when they became the basis of the new piano concerto's second movement.

The year 1881 began with the first performances of the *Academic Festival* and *Tragic* overtures, and there were professional trips to Holland and Hungary as well as another Italian vacation. In memory of his friend, the painter Anselm Feuerbach, he made a set-

ting of Schiller's *Nänie*, and then set to work on the sketches that had been accumulating for the piano concerto. (By this time, Brahms had established a regular pattern for his year: concentrated compositional work was done during the summers in various Austrian or Swiss villages and small towns, each visited for two or three years in a row and then dropped, while winters were the season of sketches, proofreading, and concerts). On July 7 he reported to his friend Elisabet von Herzogenberg, perhaps his closest musical confidante of those years, that he had finished a "tiny, tiny piano concerto with a tiny, tiny wisp of a scherzo." Writing on the same day to the pianist Emma Engelmann, he is not quite so coy, though Billroth was sent his copy with a remark about "a bunch of little piano pieces." The measure of Brahms's sureness about the work is to be found in his singling it out for dedication "to his dear friend and teacher Eduard Marxsen." Marxsen, to whom Brahms had been sent by his first teacher, Otto Cossel, as a boy of seven, was born in 1806 and had studied with Carl Maria von Bocklet, the pianist who had played in the first performance of Schubert's E-flat trio, and his orchestral version of Beethoven's *Kreutzer* Sonata was widely performed in the nineteenth century. Brahms's devotion

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lasted until the end of Marxsen's life in 1887. The choice of the B-flat concerto as occasion for the long-delayed formal tribute to his master is surely significant: not only was the piano Marxsen's instrument as well as his own, but Brahms must have felt that he had at last achieved what had eluded him in the wonderful D minor concerto, namely the perfect fusion of inspirational fire with that encompassing technique whose foundations were laid in those long-ago lessons in Hamburg.

It was the last work Brahms added to his repertory as a pianist, and for someone who had long given up regular practicing to get through it at all is amazing. After the premiere, Brahms took the work on an extensive tour of Germany with Hans von Bülow and the superb Meiningen Orchestra: Leipzig resisted once again, but elsewhere the reception was triumphant. People tended to find the first movement harder to grasp than the rest, and almost universally a new relationship between piano and orchestra was noted, phrases like "symphony with piano obbligato" being much bandied about. With respect to the latter question, it is mainly that Brahms knew the concertos of Mozart and Beethoven better than his critics and was prepared to draw more imaginative and far-reaching conclusions from the subtle solo-tutti relationship propounded in those masterpieces of the classical style.

Brahms begins by establishing the whole range of the solo's capabilities. The piano enters with rhythmically cunning comment on the theme sung by the horn. This is poetic and reticent, though there is also something quietly assertive in the way the piano at once takes possession of five-and-a-half octaves from the lowest B-flat on the keyboard to the F above the treble staff. When, however, the woodwinds and then the strings continue in this lyric vein, the piano responds with a cadenza that silences the orchestra altogether. But this cadenza, massive and almost violent though it is, settles on a long dominant pedal and demonstrates that its "real" function is to introduce, as dramatically as possible, an expansive and absolutely formal orchestral exposition. Perhaps the great-



est moment, certainly the most mysterious and original, of this magisterial movement is the soft dawning of the recapitulation, the horn call and its extensions in the piano being now gently embedded in a continuous and flowing texture, an effect that suggests that the opening of the movement should be played not as an introduction in a slower tempo, but as the real and organic beginning. When all this occurs, you remember the piano's earlier eruption into the cadenza, and the contrast now of the entirely lyrical continuation is the more poignant for that memory. One tends to think of this concerto as essentially declamatory and as the quintessential blockbuster, but the expression mark that occurs more often than any other is "*dolce*" (followed in frequency by "*leggiero*"!).

Beethoven had to answer tiresome questions about why there were only two movements in his last piano sonata, and now Brahms was constantly asked to explain the presence of his "extra" *Scherzerl*. He told Billroth that the first movement appeared to him "too simple [and that] he required something strongly passionate before the equally simple Andante." The answer half convinces: simplicity is not the issue as much as urgency and speed. Long-range harmonic strategy, particularly with respect to the Andante to come, must have had a lot to do with Brahms's decision. The contrast, in any event, is welcome, and the movement, in which one can still sense the biting double-stops of Joachim's violin, goes brilliantly.

The first and second movements end in ways meant to produce the ovations they got at their early performances (and how priggish and anti-musical the present custom that indiscriminately forbids such demonstrations between movements). From here on, Brahms reduces the scale of his utterance, trumpets and drums falling silent for the remainder of the concerto. The Andante begins with a long and famous cello solo,* which, like its oboe counterpart in the Adagio of the Violin Concerto, becomes increasingly and ever more subtly enmeshed in its surroundings (and thus less obviously soloistic). The piano does not undertake to compete with the cello as a singer of that kind of song. Its own melodies stand on either side of that style, being more embellished or more skeletal. The key is B-flat, the home key of the concerto and thus an uncommon choice for a slow movement, the most famous precedent being Brahms's own earlier piano concerto, but the excursions within the piece are bold and remarkable in their

* Five years later Brahms found another beautiful continuation from the same melodic germ in the song "*Immer leiser wird mein Schlummer.*"

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effect. For an example, it is its placement in the distant key of F-sharp that gives the return of the cello solo its wonderfully soft radiance.

The finale moves gently in that not-quite-fast gait that is so characteristic of Brahms. A touch of gypsy music passes now and again, and just before the end, which occurs without much ado, Brahms spikes the texture with triplets.

—Michael Steinberg

Johannes Brahms
Symphony No. 2 in D, Opus 73

First performance: December 30, 1877, Vienna, Hans Richter cond. *First BSO performance*: February 1882, Georg Henschel cond. *First BSO Berkshire Festival performance*: August 15, 1936, Serge Koussevitzky cond. *First Tanglewood performance*: August 14, 1938, Koussevitzky cond. *Most recent Tanglewood performance*: July 23, 2005, James Levine cond.

In a letter to Clara Schumann, Johannes Brahms offhandedly revealed something fundamental about himself: "I always write only half-sentences, and the reader... must supply the other half." He was talking about his letters, which were often misread, and were often intended to be. In person and on the page, Brahms was chronically given to the oblique, the ironic, the unspoken. Likewise in some of his music we find an ironic play of surface appearance and hidden import; but in his art the irony was no joke, rather a symptom of his own thickly shrouded inner world.

Another example is the celebrated Brahmsian lyricism. When we think of his warmly lyrical moments we usually think of his instrumental works, rather than where we would expect to find that warmth, in his songs. When Brahms was setting words



with their inescapable emotions, he pulled back; he only warmed fully within the abstractions of instrumental music. Yet despite his historical reputation as a creator of "pure" music, his life and feelings always went into his work, where they could at once lie hidden and sing for all the world.



Perhaps the most regularly misread of Brahms's major works is his Second Symphony. From the beginning, critics hailed it as a sunny and halcyon vacation from the turbulent First Symphony. The Second, everybody said, is Brahms's counterpart to Beethoven's *Pastoral*, and looks back further to Haydn and Mozart at their most congenial.

But if the Second paints an idyll, it is a lost idyll. Brahms himself hinted at its tangled import. To friend and critic Eduard Hanslick he wrote, "It'll sound so cheerful and lovely that you will think I wrote it specially for you or even your young lady." He cited the benevolent influence of his composing spot on the Wörthersee: "[there are] so many melodies flying around that you have to be careful not to step on them." Meanwhile, having just finished the First Symphony after some fifteen years of wrestling with it, Brahms completed the Second—and several smaller works—during one delightful four-month working vacation in the summer of 1877.

To Clara Schumann, however, Brahms described the symphony as "elegiac." To his publisher he wrote, "The new symphony is so melancholy that you won't be able to stand it. I've never written anything so sad.... The score must appear with a black border." There the presumable joke is that the symphony usually strikes listeners as suave and enchanting. After all, every movement is in a major key.

The deeper irony hidden in Brahms's words is that the elegiac black border is as much



a part of the symphony as its more explicit cheeriness. Brahms's Second is like a vision of nature and youth troubled by shadows that come and go like dark clouds in a summer sky.

In his book on the Second Symphony, *Late Idyll*, Harvard scholar Reinhold Brinkmann calls this supposed hymn to nature and serenity a "questioning of the pastoral world, a firm denial of the possibility of pure serenity." Brahms's testament to the past is haunted by a skepticism and foreboding that seem prophetic.

The questioning begins within the gentle opening. We hear a little three-note turn in the basses (D–C-sharp–D), a melodic shape that will pervade the symphony. The basses are answered by an elegant wind phrase that at once suggests a Strauss waltz (Brahms admired the Waltz King) and the hunting horns of a Haydn symphony or divertimento. But all this gracious simplicity is deceptive. Anyone trying to waltz to this opening will fall on his face: the phrasing of the basses and the answering winds are offset by one measure, with neither predominating. At times the movement falls into tumultuous stretches where the meter is dismantled. The breezy and beautiful first theme is followed by a fervent second theme that, in itself, is in A major—but harmonized in F-sharp minor. Throughout the symphony, the brightness of major keys will be touched by darker minor-key tints.

The more salient voices disturbing the placid surface are the trombones and tuba. After the balmy opening, the music seems to stop in its tracks; there is a rumble of timpani like distant thunder, and the trombones and tuba whisper a shadowy chorale, in cryptic harmonies. That shadow touches the whole symphony. Later, the development section is intensified by braying brasses—startling for Brahms, more startling in this halcyon work.

From the beginning of the symphony's career there were some who saw the shadows. One of them, conductor and Brahms acquaintance Vincenz Lachner, complained to the composer about "the gloomy lugubrious tones of the trombones" intruding on the tranquility. Brahms replied with one of the most revealing statements he ever made about his music or about himself:

> I very much wanted to manage in that first movement without using trombones, ... But their first entrance, that's mine, and I can't get along without it, and thus the trombones.
>
> I would have to confess that I am... a severely melancholic person, that black wings are constantly flapping above us, and that in my output—perhaps not entirely by chance—that symphony is followed by a little essay about the great "Why."... It casts the necessary shadow on this serene symphony and perhaps accounts for those timpani and trombones.

The "little essay" Brahms mentions is another product of the same summer, the motet "Warum ist das Licht gegeben" (Opus 74, No. 1: "Wherefore is the light given to them that toil?") in which the chorus proclaims Job's anguished question, "Why? Why?" Thus the trombones, the necessary shadow, the great "Why."

The second movement begins with a sighing high-Brahmsian cello theme. While the tone throughout is passionate and Romantic, the movement's languid beauties are unsettled by rhythmic and harmonic ambiguity. It ends with a chromatic haze like an expansion of the first movement's trombone chorale—and underneath, the relentless strokes of timpani that for Brahms were an image of fate, and the thought of fate always ominous. The final sustained chord sounds remarkably frail and uncertain for B major.

If the keynote of the first two movements is tranquility compromised, in the last two movements gaiety and frivolity break out. Brahms was generally influenced by the vacation spots where he composed, for example the cliffs and crashing seas of Rügen that helped complete the stormy First Symphony. This time the pleasures of the Wörthersee

have the last word. The third movement unfolds as a charming and jocular scherzo marked by sudden shifts of rhythm and meter: an elegant Allegretto grazioso leaping into a skittering Presto.

The finale is a romp, with one droll and delicious theme after another, ending unforgettably with a triumphant D major blaze of trombones. Here Brahms does something he was not supposed to know how to do—make an instrument the bearer of meaning. The trombones as harbingers of fate have become the heralds of joy; avant-gardists of the next century would call that "tone-color composition." If the great "Why" is ultimately unanswerable, this time Brahms was happy to lay aside the question in favor of *joie de vivre*, flourishing his trombones like a wineglass.

Of Brahms's four symphonies the Second often seems the most atavistic, the least ponderous and self-conscious. Yet in its pensive irony as in its masterful craftsmanship, in its dark moments as in its jubilation, the Second is essentially Brahms. He was a composer who looked back to the giants of the past as an unreachable summit, and who looked to the future of music and civilization with increasing alarm. He was a man who felt spurned by his beloved hometown of Hamburg, who called himself a vagabond in the wilderness of the world. So midway through his journey as a symphonist, Brahms wrote a serenely beautiful masterpiece whose secret message is that you can't go home again.

—Jan Swafford

GUEST ARTISTS

For a biography of **Rafael Frühbeck de Burgos**, see page 21.

Peter Serkin



American pianist Peter Serkin has successfully conveyed the essence of five centuries of repertoire; his performances with symphony orchestras, recital appearances, chamber music collaborations, and recordings are respected worldwide. Peter Serkin's rich musical heritage extends back several generations: his grandfather was the violinist and composer Adolf Busch and his father the pianist Rudolf Serkin. In 1958, at age eleven, he entered the Curtis Institute of Music in Philadelphia, where he was a student of Lee Luvisi, Mieczyslaw Horszowski, and Rudolf Serkin. He later continued his studies with Ernst Oster, Marcel Moyse, and Karl Ulrich Schnabel. Following his Marlboro Music Festival and New York City debuts with conductor Alexander Schneider in 1959, he performed with the Cleveland Orchestra and George Szell in Cleveland and Carnegie Hall and with the Philadelphia Orchestra and Eugene Ormandy in Philadelphia and Carnegie Hall. He has since performed with the world's major symphony orchestras under such eminent conductors as Seiji Ozawa, Pierre Boulez, Daniel Barenboim, Claudio Abbado, Simon Rattle, James Levine, Herbert Blomstedt, and Christoph Eschenbach. Also a dedicated chamber musician, Mr. Serkin has collaborated with Alexander Schneider, Pamela Frank, and Yo-Yo Ma, with the Budapest, Guarneri, and Orion string quartets, and with TASHI, of which he was a founding member. He has premiered numerous works by Toru Takemitsu, Peter Lieberson, Oliver Knussen, and Alexander Goehr, all of which were written for him. During the 2005-06 season, Mr. Serkin performed the world premieres of Charles Wuorinen's *Flying to Kahani* for piano and orchestra (with the Orchestra of St. Luke's at Carnegie Hall) and Elliott Carter's *Intermittences* for solo piano (in his Carnegie Hall recital and at the Gilmore Keyboard Festival). He also appears with the San Francisco, Detroit, St. Louis, and Toronto symphonies, gives recitals in Chicago's Orchestra Hall, at Aspen, and at the Casals Festival, and performs at Tanglewood and Caramoor. During the 2004-05 season

he gave the world premiere of Wuorinen's Piano Concerto No. 4 with the Boston Symphony and James Levine in Boston followed by the New York premiere at Carnegie Hall, and the New York premiere of Lieberson's Piano Concerto No. 2, *Red Garuda*, with the New York Philharmonic under James Conlon. Mr. Serkin's recent recordings include "The Ocean that has no West and no East" (Koch Records) featuring compositions by Webern, Wolpe, Messiaen, Takemitsu, Knussen, Lieberson, and Wuorinen; three Beethoven sonatas (BMG), and the complete works for piano by Arnold Schoenberg (Arcana). The recipient of an honorary doctorate from the New England Conservatory of Music, he was the first pianist to receive the Premio Internazionale Musicale Chigiana in recognition of his outstanding artistic achievement. Mr. Serkin resides in Massachusetts with his wife Regina and is the father of five children. A frequent guest soloist with the BSO both at Symphony Hall and at Tanglewood, he appeared most recently with the orchestra at Symphony Hall and Carnegie Hall in April 2005 (playing Stravinsky's *Movements* and the premiere performances of Charles Wuorinen's Fourth Piano Concerto, a BSO 125th Anniversary Commission) and at Tanglewood in July 2005 (for the Tanglewood premiere of the new Wuorinen concerto).

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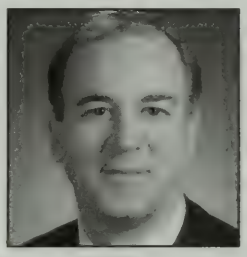


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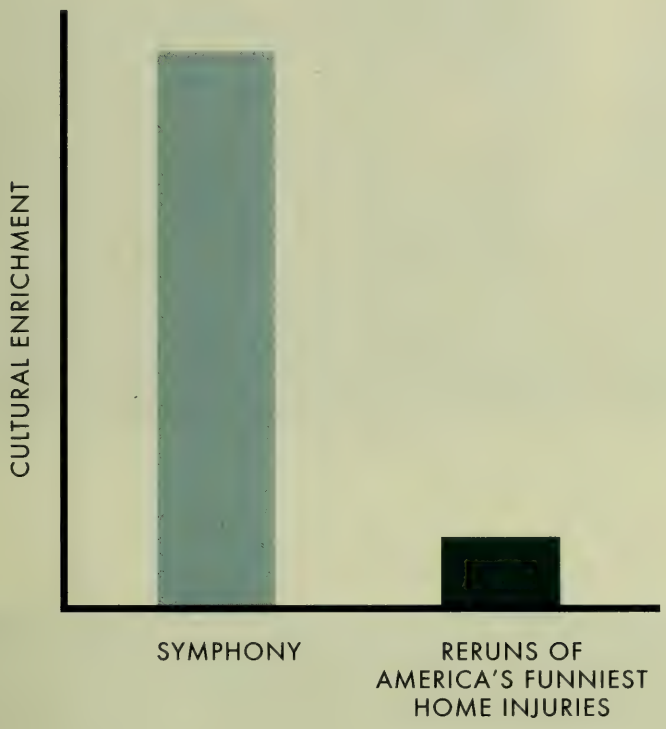
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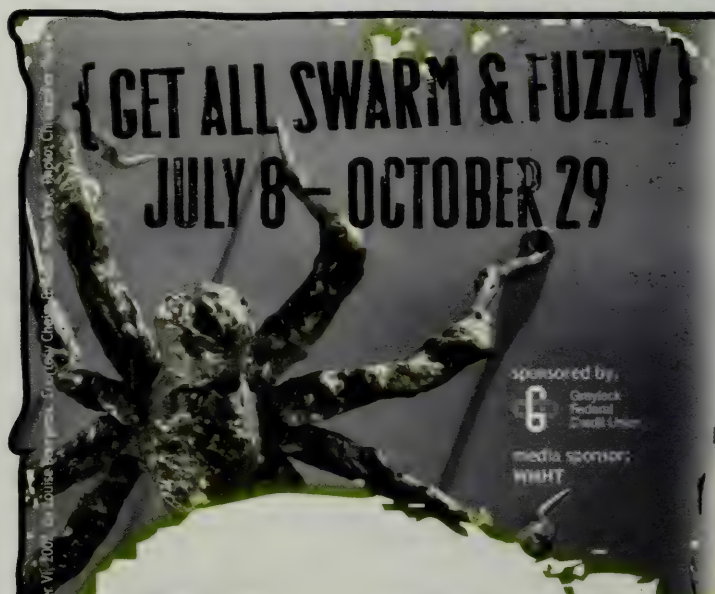
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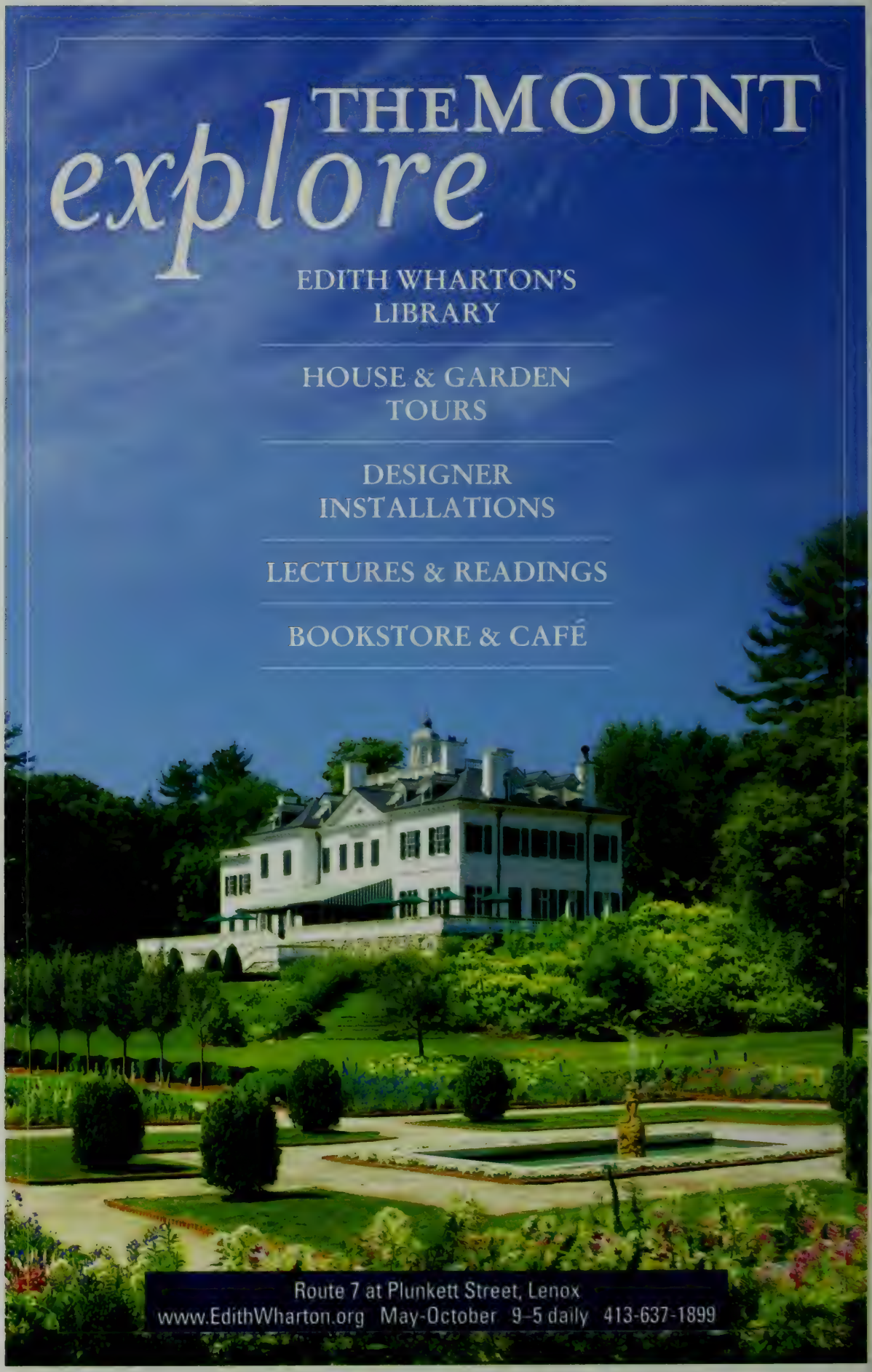
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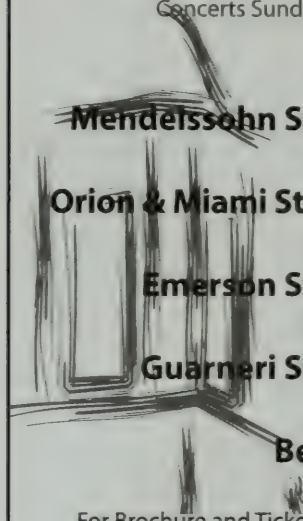


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Wednesday, August 2, at 8:30

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GIDON KREMER, artistic director and violin soloist

MOZART The Complete Violin Concertos, Program 1, plus music of SCHNITTKE and NYMAN
Celebrating the 250th anniversary of Mozart's birth

Thursday, August 3, at 8:30

KREMERATA BALTICA
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MOZART The Complete Violin Concertos, Program 2, plus music of SHOSTAKOVICH and RASKATOV
Celebrating the 250th anniversary of Mozart's birth

Friday, August 4, at 6 (Prelude)

MEMBERS OF THE BSO
LARS VOGT, piano

Music of MICHAEL HAYDN, MOZART, and DVOŘÁK

Friday, August 4, at 8:30

BSO—DONALD RUNNICLES, conductor
YO-YO MA, cello

JANÁČEK *Idyll*, for strings
GOLIJOV Cello Concerto (world premiere; BSO 125th anniversary commission)
ELGAR *Enigma* Variations

Saturday, August 5, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Saturday, August 5

Saturday, August 5, at 8:30

BSO—SEIJI OZAWA, conductor
HEIDI GRANT MURPHY, soprano
NATHALIE STUTZMANN, contralto
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MAHLER Symphony No. 2, *Resurrection*

Sunday, August 6, at 2:30

BSO—DONALD RUNNICLES, conductor
LARS VOGT, piano

MOZART Symphony No. 38, *Prague*
STRAUSS Suite from *Der Rosenkavalier*
BEETHOVEN Piano Concerto No. 5, *Emperor*

Friday, August 11, at 6 (Prelude)

MEMBERS OF THE BSO
COREY CEROVSEK, violin

Music of DVOŘÁK, DOHNÂNYI, and MOZART

Friday, August 11, at 8:30

BSO—HARRY BICKET, conductor
COREY CEROVSEK, violin
SARAH CONNOLLY, mezzo-soprano

J.S. BACH Orchestral Suite No. 3
J.S. BACH Violin Concerto No. 2 in E, BWV 1042
HANDEL "Scherza infida," "Qui d'amor nell' suo linguaggio," and "Dopo notte" from *Ariodante*
HANDEL *Royal Fireworks Music*

Saturday, August 12, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
Boston Pops program of Saturday, August 12

Saturday, August 12, at 8:30 p.m.
Film Night at Tanglewood

BOSTON POPS—JOHN WILLIAMS, conductor
YO-YO MA, cello
JAMES EARL JONES, special guest narrator
MASAKAZU YOSHIZAWA, shakuhachi

ALL-WILLIAMS PROGRAM

Sunday, August 13, at 2:30

THE PHILADELPHIA ORCHESTRA
CHRISTOPH ESCHENBACH, music director and conductor

BEETHOVEN Overture to *The Creatures of Prometheus*
BEETHOVEN Symphony No. 8
TCHAIKOVSKY Symphony No. 5

Tuesday, August 15, at 8:30

BOSTON SYMPHONY CHAMBER PLAYERS

MOZART Divertimento No. 14 in B-flat for winds, K.270
GANDOLFI *Plain Song, Fantastic Dances*
SCHUBERT String Quintet in C, D.956

Thursday, August 17, at 8:30

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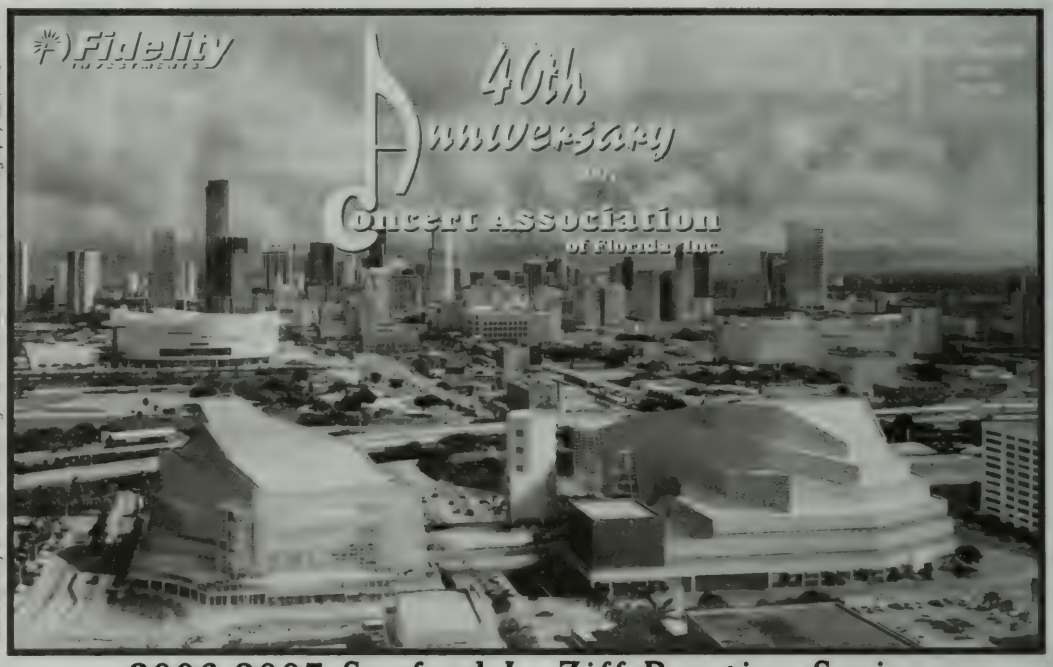


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I Friday, November 10, 2006 at 8 PM
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John Neschling, Conductor • Soloist TBA
An All-Latin Program

II Tuesday, November 28, 2006 at 7 PM
ROLANDO VILLAZON
Metropolitan Opera Tenor
Special Gala Performance with Festival Symphony Orchestra • Ion Marin, Conductor

III Saturday, December 9, 2006 at 8 PM
IL TROVATORE
by Verdi in a concert version with Festival Symphony Orchestra • Daniel Oren, Conductor
Maria Guleghina, Soprano
Marianne Cornetti, Mezzo-Soprano
Salvatore Licitra, Tenor
Lado Ataneli, Baritone
Burak Bilgili, Bass
Master Chorale of South Florida
Jo-Michael Scheibe, Director

IV Thursday, February 8, 2007 at 8 PM
BOSTON POPS ESPLANADE ORCHESTRA
Keith Lockhart, Conductor
Michael Chertock, Piano
A Gershwin Celebration
Sponsored by Fidelity Investments

V Tuesday, February 13, 2007 at 8 PM
CHICAGO SYMPHONY ORCHESTRA
David Zinman, Conductor • Gil Shaham, Violin

VI Friday, February 16, 2007 at 8 PM
ACADEMY OF ST. MARTIN IN THE FIELDS
Sir Neville Marriner, Conductor
Jonathan Biss, Piano

VII Monday, February 26, 2007 at 8 PM
ATLANTA SYMPHONY ORCHESTRA
Robert Spano, Conductor • Emanuel Ax, Piano

VIII Monday, March 12, 2007 at 8 PM
ITZHAK PERLMAN, Violin
Rohan De Silva, Piano

IX Saturday, April 7, 2007 at 8 PM
NATIONAL PHILHARMONIC OF RUSSIA
Vladimir Spivakov, Conductor
Olga Kern, Piano

X Monday, May 7, 2007 at 8 PM
EVGENY KISSIN, Piano

Thursday, February 22, 2007 at 8 PM
Special Dance Event
SAVION GLOVER
with orchestra

Friday, March 23, 2007 at 8 PM
Special Gala Event
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Friday, August 18, at 6 (Prelude)

MEMBERS OF THE BSO
HILARY HAHN, violin
RANDALL HODGKINSON, piano

Music of MOZART and BRAHMS

Friday, August 18, at 8:30

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
ANN HOBSON PILOT, harp
JOSEP COLOM, piano

TURINA (orch. Frühbeck de Burgos) Theme and Variations, for harp and strings
FALLA *Nights in the Gardens of Spain*, for piano and orchestra
DEBUSSY *La Mer*
RAVEL *Boléro*

Saturday, August 19, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, August 20

Saturday, August 19, at 8:30

BSO—HERBERT BLOMSTEDT, conductor
HILARY HAHN, violin

DVOŘÁK Violin Concerto
BEETHOVEN Symphony No. 3, *Eroica*

Sunday, August 20, at 2:30

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
PETER SERKIN, piano

ALL-BRAHMS PROGRAM
Piano Concerto No. 2
Symphony No. 2

Sunday, August 20, at 8:30

BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, conductor
ROCKAPELLA

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An evening of musical hits from the '70s; fireworks to follow the concert

Wednesday, August 23, at 3:30

EMANUEL AX, piano
YO-YO MA, cello

ALL-BEETHOVEN PROGRAM

Friday, August 25, at 6 (Prelude)

MEMBERS OF THE BSO
YEFIM BRONFMAN, piano

Music of SHOSTAKOVICH and MOZART

Friday, August 25, at 8:30

BSO—GUSTAVO DUDAMEL, conductor
IMOGEN COOPER, piano
ISABEL LEONARD, mezzo-soprano

BERNSTEIN Overture to *Candide*
BEETHOVEN Piano Concerto No. 1
FALLA *The Three-cornered Hat* (complete)

Saturday, August 26, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, August 27

Saturday, August 26, at 8:30

BSO—HERBERT BLOMSTEDT, conductor
EMANUEL AX, piano

BEETHOVEN Piano Concerto No. 2
BRUCKNER Symphony No. 7

Sunday, August 27, at 2:30

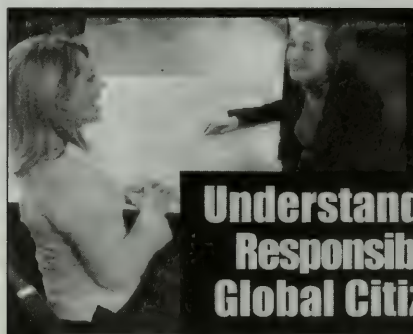
BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
YEFIM BRONFMAN, piano

ALL-BEETHOVEN PROGRAM
Piano Concerto No. 4
Symphony No. 7

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2006 TANGLEWOOD MUSIC CENTER PERFORMANCE SCHEDULE

Unless otherwise noted, all events take place in the Florence Gould Auditorium of Seiji Ozawa Hall. Other venues are the Shed, Chamber Music Hall (CMH), and Theatre (TH).

♪ indicates free admission to ticket holders for that afternoon's 2:30 p.m. concert or that evening's 8:30 p.m. concert.
* indicates that tickets are available through the Tanglewood Box Office or SymphonyCharge.

Friday, June 23, at 8:30 p.m.
Chamber Music Concert

Saturday, June 24, at 10 a.m., 1 p.m., and 4 p.m.
String Quartet Marathon: Three 2-hour performances

Sunday, June 25, at 10 a.m.
Chamber Music Concert

Sunday, June 25, at 2:30 p.m.
Chamber Music Concert

Tuesday, June 27, at 8:30 p.m.
Vocal Recital

Sunday, July 2, at 10 a.m.
Chamber Music Concert

Monday, July 3, at 2:30 p.m.
Opening Exercises
(free admission; open to the public)

Monday, July 3, at 8:30 p.m. *
The Phyllis and Lee Coffey Memorial Concert
TMC ORCHESTRA
BERNARD HAITINK, TOMASZ GOLKA (TMC Fellow), and EVA OLLIKAINEN (TMC Fellow), conductors
MOZART Symphony No. 35, *Haffner*
STRAUSS *Death and Transfiguration*
SHOSTAKOVICH Symphony No. 10

Wednesday, July 5, at 8:30 p.m. (CMH)
Music for solo instruments by TMC Composition Fellows

Saturday, July 8, at 6 p.m. ♪
Prelude Concert

Sunday, July 9, at 10 a.m.
Chamber Music Concert

Wednesday, July 12, at 8:30 p.m. (Shed) *
BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor
with TMC VOCAL FELLOWS
"Bernstein on Broadway"

Saturday, July 15, at 6 p.m. ♪
Prelude Concert–Vocal Recital

Saturday, July 15, 8:30pm (Shed) *
The Leonard Bernstein Memorial Concert
To benefit the Tanglewood Music Center
Supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean.
TMC ORCHESTRA
JAMES LEVINE, conductor
VOCAL SOLOISTS
STRAUSS *Elektra*

Sunday, July 16, at 10 a.m.
Chamber Music Concert
TMC CONDUCTORS SHOWCASE
Music of WAGNER, CARTER, SCHOENBERG, and BRAHMS

Saturday, July 22, at 6 p.m. ♪
Prelude Concert

Sunday, July 23, at 10 a.m.
Chamber Music Concert

Tuesday, July 25, at 2 p.m. *
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon events: TMC Vocal Recital at 2:30 p.m.; TMC Chamber Music at 5 p.m. (STRAVINSKY *L'Histoire du soldat* with narrators JOHN HARBISON, MILTON BABBITT, and ELLIOTT CARTER)
TMC Brass Fanfares at 8 p.m. (Shed)
Gala concert at 8:30 p.m. (Shed):
TMC ORCHESTRA, BSO, and BOSTON POPS ORCHESTRA
JAMES LEVINE, JOHN WILLIAMS, KEITH LOCKHART, and STEFAN ASBURY, conductors
Program to include
GERSHWIN *Cuban Overture*
BERNSTEIN Suite from *On the Waterfront*
ELLINGTON *Harlem*
TCHAIKOVSKY *1812 Overture*

Thursday, July 27 – Monday, July 31
2006 FESTIVAL OF CONTEMPORARY MUSIC
Stefan Asbury, director
John Harbison, festival advisor
To include the American stage premiere of Elliott Carter's opera *What Next* ♪
Made possible by the generous support of Dr. Raymond and Hannah H. Schneider, with additional support through grants from The Aaron Copland Fund for Music, the Fromm Music Foundation, The Geoffrey Hughes Foundation, The Helen F. Whitaker Fund, and Patricia Plum Wylde
Detailed program information available at the Main Gate

Saturday, August 5, at 6 p.m. ♪
Prelude Concert

Sunday, August 6, at 10 a.m.
Chamber Music Concert

Sunday, August 6, at 6 p.m. ♪
Prelude Concert

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Sunday, August 6, at 8:30 p.m. *
The Margaret Lee Crofts Concert
TMC ORCHESTRA
STEFAN ASBURY, conductor
DAWN UPSHAW, soprano
DVOŘÁK *Carnival* Overture
FAURÉ *Pelléas et Mélisande* Suite
BABBITT *From the Psalter*
SIBELIUS *Luonnotar*
RAVEL *Daphnis and Chloé*, Suite No. 2

Tuesday, August 8, at 8:30 p.m.
Vocal Recital

Wednesday, August 9, at 8:30 p.m.
NEW FROMM PLAYERS & TMC FELLOWS
TINA PACKER and SHAKESPEARE & COMPANY actors
Music for the theatre by TMC Composition Fellows

Thursday, August 10, at 8:30 p.m.
Vocal Recital

Saturday, August 12, 2:30 p.m. (TH)
Chamber Music Concert

Saturday, August 12, 6 p.m. ♪
Prelude Concert

Sunday, August 13, at 10 a.m.
Chamber Music Concert

Monday, August 14, at 6 p.m. ♪
Prelude Concert

Monday, August 14, at 8:30pm *
The Daniel and Shirlee Cohen Freed Concert
TMC ORCHESTRA
HERBERT BLOMSTEDT and
TMC CONDUCTING FELLOWS conducting
BEETHOVEN Symphony No. 4
LIDHOLM *Kontakion*, Hymn for Orchestra
HINDEMITH *Mathis der Maler*

Except for concerts requiring a Tanglewood Box Office ticket (indicated by an asterisk * or music note ♪), tickets for TMC events are only available one hour before concert time.

TMC Orchestra concerts are cash/charge; all other TMC concerts are cash only.

TMC Orchestra Hall tickets	**$26**
TMC Orchestra Lawn tickets	**$11**
Other TMC concerts	**$11**

General Public and Tanglewood Donors up to $150: For TMC concerts, tickets are available one hour prior to concert start time at the Ozawa Hall Box Office only (except July 27 and July 28). *Please note that availability for seats inside Ozawa Hall is limited and concerts may sell out.*

Friends of Tanglewood $150+: Order your tickets for TMC Orchestra concerts (July 3; August 6 & 14) in advance by calling SymphonyCharge at 888-266-1200 or (617) 266-1200. For other TMC concerts, present your Friends of Tanglewood membership card at the Ozawa Hall Gate for admittance up to one hour prior to concert start time. Additional tickets and tickets for non-Friends: $11. **For information on becoming a Friend of Tanglewood, call (413) 637-5261, or visit www.bso.org**

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Purchase a pass to the 2006 FCM, valid for five TMC performances on July 29, 30, and 31, as well as the ability to purchase a discounted $30 ticket for the Operas in the Theatre on July 27 and 28. (To obtain the opera ticket, based on availability, please go to the Box Office and show the FCM pass.)

Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at www.bso.org. All programs are subject to change.



2006 BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

Concert Schedule (all events in Seiji Ozawa Hall unless otherwise noted)

ORCHESTRA PROGRAMS: **Saturday, July 15, 2:30 p.m.** Federico Cortese conducts music of Verdi, Britten, and Brahms; **Saturday, July 29, 2:30 p.m.–40th Anniversary Gala Concert.** James Gaffigan and Ann Howard Jones conduct Poulenc, Strauss, Rossini, Dvořák, and a new work by Nico Muhly; **Saturday, August 12, 2:30 p.m.** David Hoose conducts Bach/Elgar and Shostakovich.

WIND ENSEMBLE PROGRAMS: **Friday, July 12, 8:30 p.m.** David Martins conducts Bernstein, Camphouse, Alfred Reed, Hindemith, Whitacre, and H. Owen Reed; **Friday, July 28, 8:30 p.m.** H. Robert Reynolds conducts Shostakovich, Wagner, Hindemith, Warren Benson, John Mackey, and a new work by TMC Fellow Tim Andres.

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6:00 p.m.: **Tuesday, July 18; Wednesday, July 19; Thursday, July 20; Tuesday, August 8; Wednesday, August 9; Thursday, August 10.**

Tickets available one hour before concert time. Admission is $11 for orchestra concerts, free to all other BUTI concerts. For more information, call (413) 637-1430.

In the Berkshires, Nature Sets The

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August 1 – 31, 2006

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www.becketartscenter.org
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Berkshire Botanical Garden
Stockbridge, 413-298-3926
www.berkshirebotanical.org
Beautiful display gardens open daily 10-5. Flower Show 8/5-6, Fete des Fleurs 8/19.

Berkshire Choral Festival
Sheffield, 413-229-1999
www.choralfest.org
Choral masterpieces-225 voices, Springfield Symphony. August 5, 12. Concerts at 8pm.

Berkshire Museum
Pittsfield, 413-443-7171
www.berkshiremuseum.org
Baseball thru October 29, celebrates Red Sox/Yankee rivalry with memorabilia & photographs.

Berkshire Opera Company
Pittsfield, 413-442-9955
www.berkshireopera.org
Madama Butterfly by Puccini, August 17-29 at the Koussevitsky Arts Center, Pittsfield.

Berkshire South Regional Community Center
Great Barrington, 413-528-2810
www.berkshiresouth.org
Feng Shui Tea 8/13 3:00-4:30pm; Bridge Social 8/13 1:00-3:00pm.

Berkshire Theatre Festival
Stockbridge, 413-298-5576
www.berkshiretheatre.org
Wendy Wasserstein's *The Heidi Chronicles* with Kate Jennings Grant, August 15-September 2.

The Bidwell House Museum
Monterey, 413-528-6888
8/5 Sing-along 1:00-2:00pm; Wild Edible Plants 2:30-4:00pm. 9/2 Robert Thorson, Stone by Stone 10:00am.

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Hear Jim Carroll August 19, Holmes Brothers August 26.

Music & More
New Marlboro, 413-229-2785
www.newmarlborough.org
New Marlboro Meeting House
8/12 Gregory Whitehead, 8/19 Burning Wall – film, 8/26 Berkshire Writers.

Norman Rockwell Museum
Stockbridge, 413-298-4100
www.nrm.org
A Rockwell Rediscovered & Frederic Remington and the *American Civil War: A Ghost Story* – 10/29.

North Adams Museum of History & Science
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www.geocities.com/northadamshistory
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Williams College Museum of Art
Williamstown, 413-597-2429
www.wcma.org
Jackson Pollock at Williams College: A Tribute to Kirk Varnedoe '67
on view through 10/1.

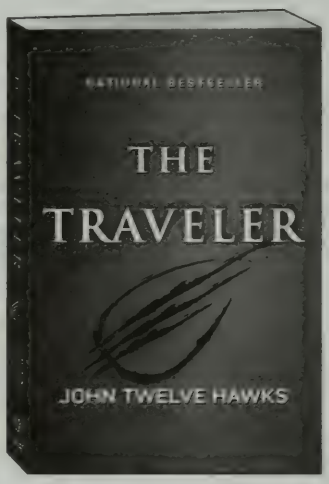
Williamstown Theatre Festival
Williamstown, 413-597-3400
www.wtfestival.org
Romeo & Juliet, *Double Double*, *A Nervous Smile*, *The Opposite of Sex* & *Cabaret* in Aug.

While you're in the Berkshires, be sure to come see the Berkshire Visitors Bureau's "Discover the Berkshires" Visitor Centers in Adams and Pittsfield. Enjoy displays, multimedia presentations and grab the latest information on Berkshire attractions.

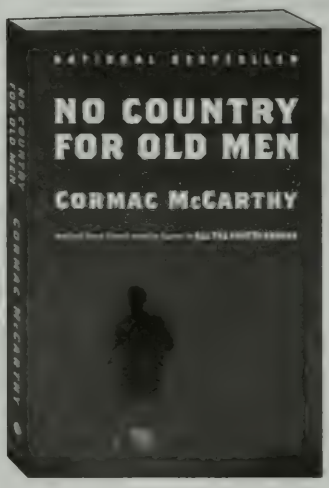
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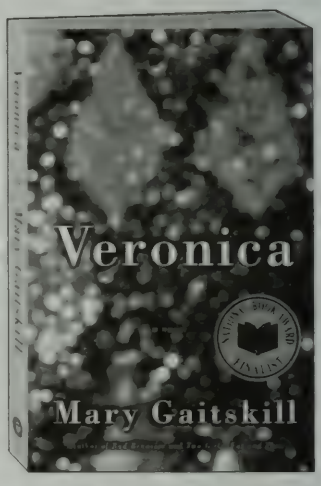
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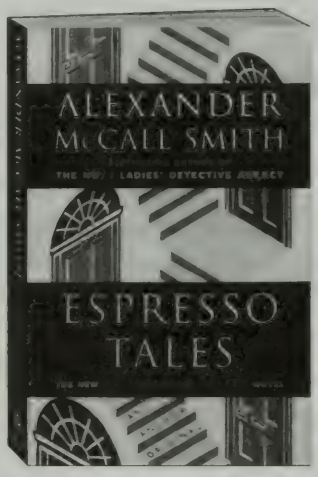
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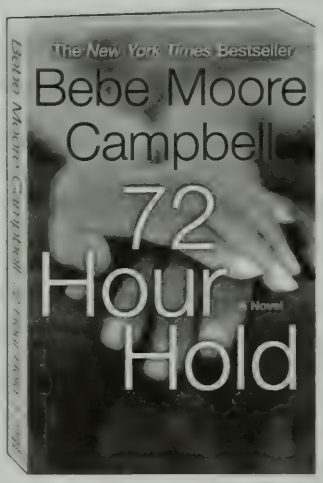
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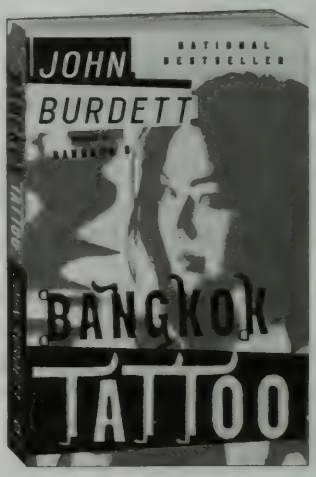
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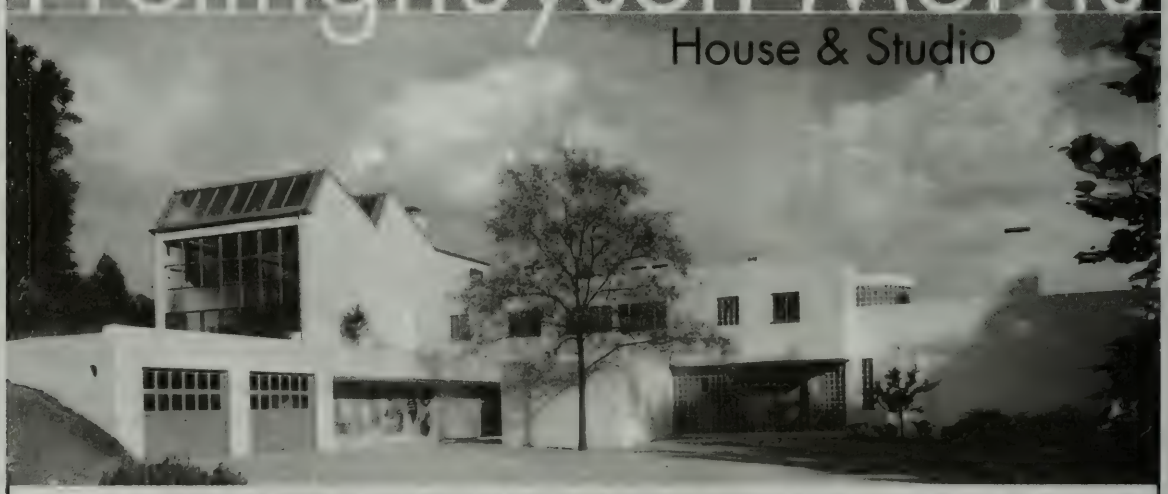
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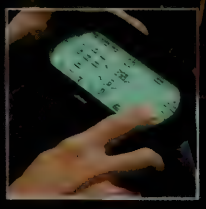
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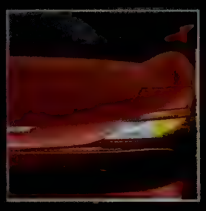
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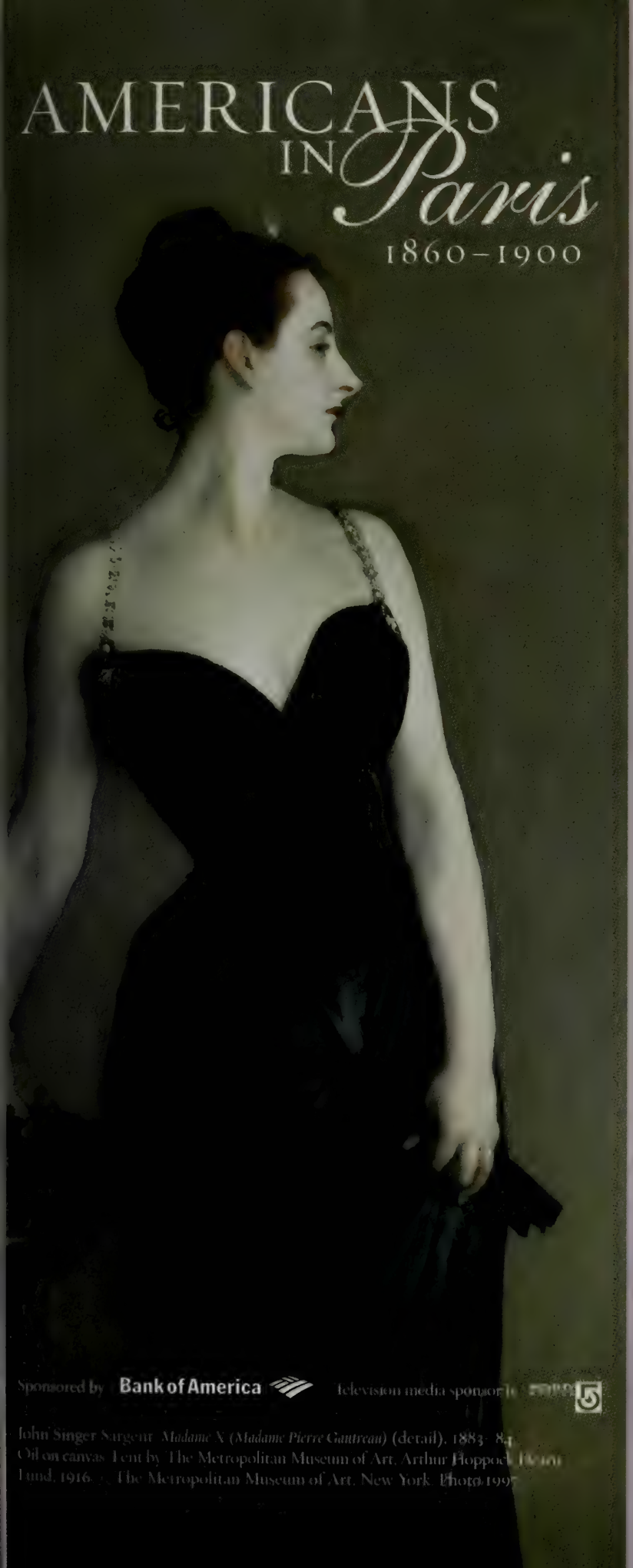
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Please note that Rafael Frühbeck de Burgos has regretfully had to withdraw from conducting this weekend's Friday-night and Sunday-afternoon Boston Symphony concerts because of illness, though we do anticipate that he will be here to close the BSO's Tanglewood season next Sunday afternoon, August 27, as scheduled. BSO Assistant Conductor Ludovic Morlot will conduct tonight's concert at short notice. The program remains unchanged.

Ludovic Morlot



The French musician Ludovic Morlot has been assistant conductor of the Boston Symphony Orchestra since the fall of 2004. Mr. Morlot made his acclaimed subscription series debut with the BSO in April 2005 at Symphony Hall, with a program of Messiaen, Saint-Saëns, and Franck. He made his first Tanglewood appearance with the BSO last month, leading music of Berlioz, Beethoven, Perle, and Ravel (once more to audience and critical acclaim), having previously made his Tanglewood debut in 2001 conducting the world premiere of the Tanglewood Music Center's 2001 Fromm Commission, Robin de Raaff's Piano Concerto, in that summer's Festival of Contemporary Music. In the 2006-07 season, besides a further series of BSO subscription concerts in October (leading music of Vaughan Williams, Shostakovich, and Prokofiev), Mr. Morlot will make his debut with the Rotterdam Philharmonic and return to the Chicago Symphony Orchestra, the Orchestra Ensemble Kanazawa in Japan, and the Ensemble InterContemporain in Paris. He will also work at the Berlin Staatsoper as assistant to Daniel Barenboim. In 2005-06 he made his debut appearances with the New York Philharmonic, the Baltimore Symphony, the Chicago Symphony (on the latter's contemporary music series "Music Now"), and the Orchestre Philharmonique de Radio France, all to great critical acclaim. Other recent engagements have included the New World Symphony Orchestra and the Orchestra Ensemble Kanazawa (both in Japan and at the Schleswig-Holstein Festival in Germany). Ludovic Morlot has maintained a close working relationship with the Boston Symphony Orchestra since he was the Seiji Ozawa Fellowship Conductor at the Tanglewood Music Center in 2001. As well as conducting the orchestra in public concerts, his work as an assistant has included the much-heralded concert performances in Boston and New York of Debussy's *Pelléas et Mélisande* under Bernard Haitink. He also assisted with the Paris production of Schoenberg's *Erwartung* and Poulenc's *La Voix humaine* with Jessye Norman. Trained as a violinist, Ludovic Morlot studied conducting as a pupil of the late Charles Bruck at the Pierre Monteux School in Hancock, Maine. He furthered his studies at the Royal Academy of Music in London under Sir Colin Davis, and then at the Royal College of Music as recipient of the Norman Del Mar Conducting Fellowship. From 2002 to 2004 he was conductor-in-residence with the Orchestre National de Lyon under David Robertson.



James Taylor at Tanglewood

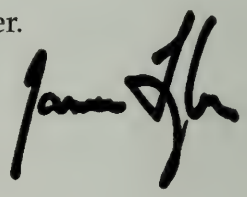
Monday, August 21, 2006

Think of a place where lush green hills roll across the New England countryside. Think of the music; the rich sounds of great orchestral music, jazz, and popular music that draw us here year after year. This is our beloved Tanglewood. This pastoral landscape provides the setting for America's most renowned summer music festival. I am always moved by the unspoiled beauty of this most extraordinary of musical venues.

It has been my good fortune to perform at Tanglewood for more than 30 years and, like you, to attend concerts here, in the Koussevitzky Music Shed and Ozawa Hall. In fact, my attachment to Tanglewood runs ever deeper, as my wife Kim has worked here for 25 years. We love this place.

I'm thrilled to have all of you join me here at Tanglewood tonight. By sharing this musical experience together, we not only help sustain this natural paradise in the Berkshires, but also help to preserve everything that Tanglewood represents, assuring future generations the same opportunity to experience Tanglewood's powers of enchantment.

Best wishes from a native son and fellow music lover.



James Taylor

Over the course of his long career, James Taylor has earned 40 gold, platinum, and multi-platinum awards for a catalog running from 1970's *Sweet Baby James* to his Grammy Award-winning efforts *Hourglass* (1997) and *October Road* (2002). Taylor's first *Greatest Hits* album earned him the RIAA's elite Diamond Award, given for sales in excess of 10 million units in the United States. For his accomplishments, James Taylor was honored with the 1998 Century Award, *Billboard* magazine's highest accolade, bestowed for distinguished creative achievement. The year 2000 saw his induction into both the Rock 'n' Roll Hall of Fame and the prestigious Songwriter's Hall of Fame. In February 2006 the National Academy of Recording Arts and Sciences selected James as its MUSICARES Person of the Year.



Raised in North Carolina, James now lives in western Massachusetts. He has sold some 40 million albums throughout his career, which began back in 1968 when he was signed to the Beatles' Apple Records. The album *James Taylor* was his first and only solo effort for Apple, which came a year after his first working experience with Danny Kortchmar and the band Flying Machine. It was only a matter of time before he would make his mark.

Above all, there are the songs: "Fire and Rain," "Country Road," "Something in The Way She Moves," "Mexico," "Shower The People," "Your Smiling Face," "Carolina In My Mind," "Sweet Baby James," "Don't Let Me Be Lonely Tonight," "You Can Close Your Eyes," "Walking Man," "Never Die Young," "Shed A Little Light," "Copperline," and many more. Taylor's songs have had a profound influence on both songwriters and music lovers of all generations and from all walks of life.

As a recording and touring artist, James Taylor set a precedent for solo singer/songwriters and blazed a path to which countless numbers of earnest

young musicians have since aspired. His warm baritone is among the most recognized voices in popular music and his guitar playing has established its own standard.

James released *Sweet Baby James* in 1970. It went triple-platinum and spawned his first Top 10 hit, the intensely personal "Fire and Rain." The following year saw the release of another million-seller, *Mud Slide Slim and the Blue Horizon,* and the #1 single "You've Got a Friend," written by longtime friend Carole King. The recording won a Grammy Award in 1971 for Best Pop Male Vocal. In 1972, Taylor scored another Gold album with *One Man Dog*, which was followed up in 1973 with *Walking Man*.

The album *Gorilla* (1975) included two more major chart entries: "How Sweet It Is (To Be Loved By You)" and "Mexico." Following his final Warner Brothers recording, *In The Pocket*, James moved on to Columbia Records and released a string of critically praised and commercially successful albums: *JT*, his 1977 double-platinum debut, included a Top 10 cover of Jimmy Jones's "Handy Man," a song that gave Taylor another Grammy for Best Pop Male Vocal. *Flag* (1979), *Dad Loves His Work* (1981), *That's Why I'm Here* (1985), *Never Die Young* (1988), *New Moon Shine* (1991), and the double-disc *Live* album (1993) show Taylor's consistency: all were certified platinum. *Hourglass* (1998), which garnered Taylor's first Grammy Award for Best Pop Album, and *October Road* (2002), another Grammy winner, also enjoyed platinum sales.

James Taylor's music embodies the art of songwriting in its most fundamental form. He's been at it for decades: transforming introspective meditations into lyrics, melodies, and harmonies that comfort and reassure the listener with the sense that these sometimes painful, sometimes celebratory moments are a part of life, shared by us all. In 1971 James was featured on the cover of *Time* magazine, which heralded him as the harbinger of "the singer/songwriter era." Today, the quintessential singer/songwriter has seen that era cross over into the 21st century. This fall he'll be on the road with his critically acclaimed "One Man Band" Tour, and October will see the release of a new Christmas album. James currently resides in the Berkshires with his wife Caroline (Kim) and their sons Henry and Rufus.

James Taylor and His Band

2006 Summer Tour

James Taylor

Steve Gadd, *drums*
Larry Goldings, *piano/keyboards*
Jimmy Johnson, *bass*
Michael Landau, *guitar*

David Lasley, *background vocals*
Kate Markowitz, *background vocals*
Arnold McCuller, *background vocals*
Andrea Zonn, *background vocals/fiddle*

Cover photo of James Taylor by Herb Ritts
Page 2 photo of James Taylor by Dan Borris
Back cover photo of Kim and James Taylor by Edward Acker

You've Got a Friend at Tanglewood!

As members of the Berkshire community, Kim and James Taylor join the many generous individuals, businesses, and foundations who help keep Tanglewood's gates open by making an annual financial contribution. Each summer, Tanglewood presents a dynamic range of concerts by the Boston Symphony and Boston Pops as well as by visiting ensembles and popular artists.

With a gift of $75 or more, you can join the Taylors and many other music lovers to help keep the joy of Tanglewood alive. Become a Friend of Tanglewood! In return, you'll enjoy many exclusive member benefits like advance ticket ordering to make your Tanglewood experience even better.

For more information about becoming a Friend of Tanglewood, contact the Tanglewood Friends Office at www.tanglewood.org, FriendsofTanglewood@bso.org, or (413) 637-5261.



Kim and James Taylor at Tanglewood



summer 2006

Tanglewood



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TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed,...which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present



BSO Archives

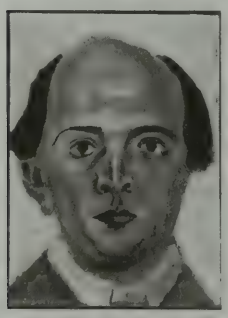
After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

Two "Special Focus" Exhibits at the Tanglewood Visitor Center



"Schoenberg on Display": In conjunction with the BSO's two-season Beethoven/Schoenberg project, the Arnold Schoenberg Center in Austria has graciously lent the BSO a selection of dramatic photographs of Arnold Schoenberg (1874-1951). The displayed photographs—including Schoenberg's "Blue Self-Portrait" of 1910 (shown here)—represent a small portion of a much larger traveling exhibition that was curated by the composer's son and daughter, Lawrence A. Schoenberg and Nuria Schoenberg Nono, and was displayed at Symphony Hall during the 2005-06 season. The Schoenberg Center images are supplemented with materials from the BSO Archives that document BSO performances of works by Schoenberg.

* * * * *

Mozart's "Idomeneo": In recognition of the 250th anniversary of Mozart's birth, a small exhibit of photographs, programs, and other memorabilia from the BSO Archives documents the American premiere performance of Mozart's early opera *Idomeneo* given by the Opera Department of the Berkshire Music Center (now the Tanglewood Music Center) on August 4, 1947, under the direction of Boris Goldovsky. Pictured here in a photo by Howard S. Babbitt, Jr., are Berkshire Music Center students Dorothy Dawson as Idomeneo's son Idamante, Nancy Trickey as the Trojan princess Ilia, and Joseph Laderoute as Idomeneo, the king of Crete, in a scene from the opera's final act.



Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. "So long as art and culture exist there is hope for humanity." Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. Ellen Highstein was appointed Director of the Tanglewood Music Center in 1997.

The 150 young performers and composers in the TMC's Fellowship Program—advanced musicians who generally have completed all or most of their formal training—participate in an intensive program including chamber and orchestral music, opera, and art song, with a strong emphasis on music of the twentieth and twenty-first centuries. All participants receive full fellowships that underwrite tuition, room, and board. TMC Orchestra highlights this summer include a concert performance in the Koussevitzky Music Shed of Strauss's *Elektra* conducted by James Levine with a guest cast of internationally renowned singers, and three TMCO concerts in Seiji Ozawa Hall led by Bernard Haitink (the orchestra's opening concert), Stefan Asbury (with guest artist Dawn Upshaw), and Herbert Blomstedt (making his first appearance with the TMCO in the season's final concert). All TMCO concerts in Ozawa



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Monday through Friday: 10am to 4pm
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
5:30pm to closing of the grounds
Sunday: noon to 6pm

HIGHWOOD GATE:
Closed during performances
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
5:30pm to closing of the grounds
Sunday: noon to 6pm
Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission



Hall also feature performances to be led by the 2006 TMC Conducting Fellows. The 2006 Festival of Contemporary Music—a five-day celebration of the music of our time—will be directed by Stefan Asbury. This year's Festival opens with a triple bill of opera, including the U.S. stage premiere of Elliott Carter's one-act comic opera *What Next?* conducted by James Levine, along with Hindemith's *Hin und Zurück* (*There and Back*; this was featured in the TMC's opening session in 1940 with Hindemith at the piano) and Stravinsky's *Mavra*. Following four chamber concerts including classic works and premieres, the Festival will close with Mark-Anthony Turnage's *Blood on the Floor*, a landmark work for chamber orchestra and jazz quartet. 2006 also sees a second collaboration between the TMC Vocal Program and Keith Lockhart and the Boston Pops Orchestra, this year performing works by Leonard Bernstein in the Shed on July 12. Besides music of Bernstein and contemporary opera, TMC singers also participate in the TMC's ongoing chamber music programs in Ozawa Hall (Sunday mornings at 10 a.m. and on Saturdays at 6 p.m. prior to BSO concerts). Other projects this summer include the intensive string quartet seminar that regularly opens the TMC season, and two new Composition Program projects: one exploring the possibilities of music written for unusual solo instruments (with performances on July 5); the other, in collaboration with Shakespeare & Company, on writing incidental music for the theater (with actors including Tina Packer, that company's director, on stage with TMC musicians in Ozawa Hall on August 9).

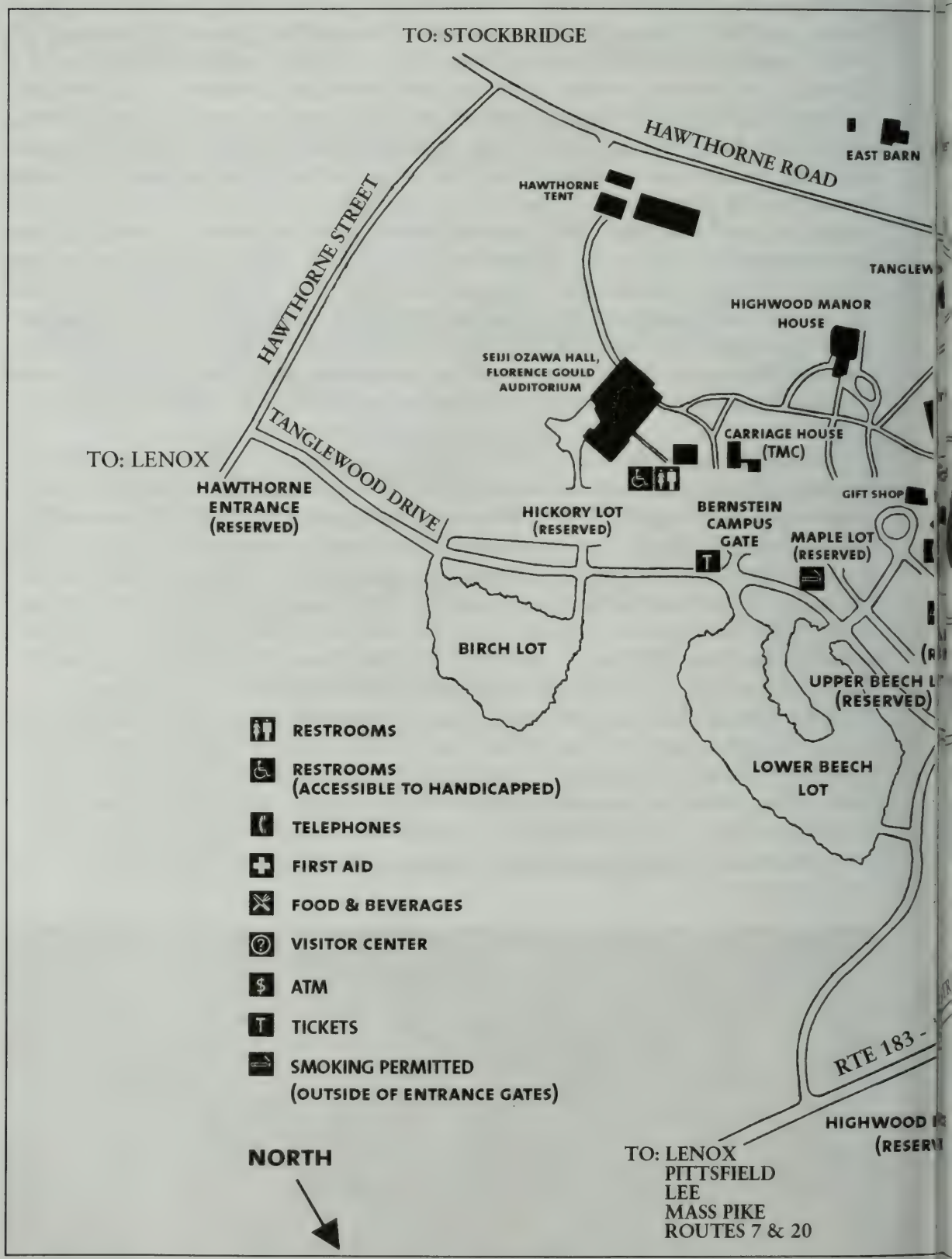
It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Seiji Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, Stephanie Blythe, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

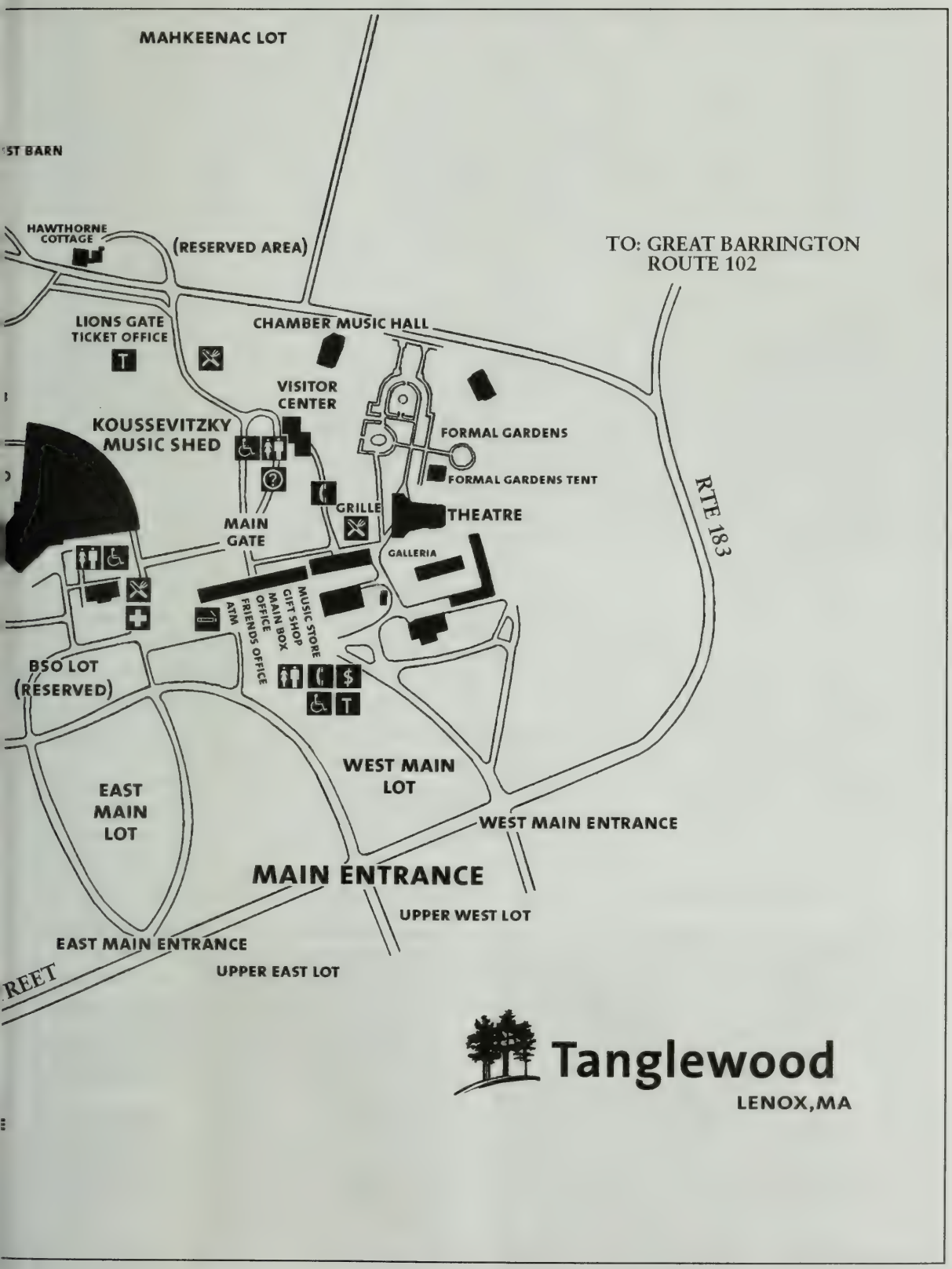
Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Walter H. Scott



BSO Music Director James Levine, who works with the TMC Fellows in classes on orchestral repertoire, Lieder, and opera, shown here with TMC Vocal Fellows in a July 2005 session devoted to Mozart's "Don Giovanni"


TO: STOCKBRIDGE
HAWTHORNE ROAD
EAST BARN
HAWTHORNE TENT
HAWTHORNE STREET
TANGLEW
HIGHWOOD MANOR HOUSE
SEIJI OZAWA HALL, FLORENCE GOULD AUDITORIUM
CARRIAGE HOUSE (TMC)
TANGLEWOOD DRIVE
TO: LENOX
HAWTHORNE ENTRANCE (RESERVED)
HICKORY LOT (RESERVED)
BERNSTEIN CAMPUS GATE
GIFT SHOP
MAPLE LOT (RESERVED)
BIRCH LOT
UPPER BEECH L
(RESERVED)
LOWER BEECH LOT
RESTROOMS
RESTROOMS (ACCESSIBLE TO HANDICAPPED)
TELEPHONES
FIRST AID
FOOD & BEVERAGES
VISITOR CENTER
ATM
TICKETS
SMOKING PERMITTED (OUTSIDE OF ENTRANCE GATES)
RTE 183
HIGHWOOD
(RESERV
NORTH
TO: LENOX
PITTSFIELD
LEE
MASS PIKE
ROUTES 7 & 20


MAHKEENAC LOT
ST BARN
HAWTHORNE COTTAGE
(RESERVED AREA)
TO: GREAT BARRINGTON
ROUTE 102
LIONS GATE TICKET OFFICE
CHAMBER MUSIC HALL
VISITOR CENTER
KOUSSEVITZKY MUSIC SHED
FORMAL GARDENS
FORMAL GARDENS TENT
RTE 183
GRILLE
THEATRE
MAIN GATE
GALLERIA
MUSIC STORE
GIFT SHOP
MAIN BOX OFFICE
FRIENDS OFFICE
ATM
BSO LOT (RESERVED)
WEST MAIN LOT
EAST MAIN LOT
WEST MAIN ENTRANCE
MAIN ENTRANCE
UPPER WEST LOT
EAST MAIN ENTRANCE
UPPER EAST LOT
REET
Tanglewood
LENOX, MA

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Chair
William Ballen

Immediate Past Chair
Ursula Ehret-Dichter

Secretary
Wilma Michaels

Nominating
Mel Blieberg

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AUDIENCE SERVICES
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Ada Hastings

Brochure Distribution
Kelly and Jonathan Cade

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Bob Rosenblatt

Visitor Center
Michael Geller

•

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Annual Fund
Mary Jane and
Joseph Handler

Friends Office
Marge Lieberman
Judy Benjamin

Seranak Gardens and Flowers
Jack Adler
Anita Busch
Gloria McMahon

Tent Club
Carolyn Corby

•

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The Joys of Tanglewood (Berkshire Museum Series)
Carol Kosakoff
Elena Winter

Talks & Walks
Ivan Kates
Mary Ellen Tremblay

Customer Service
Muriel Lazzarini

Tanglewood for Kids
Rita Blieberg
Stephanie Gittleman

Youth Activities
Brian Rabuse
Andrew Garcia

•

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Marsha Burniske
Roz Mancher

Database/New Members
Norma Ruffer
Ned Dana

Membership Meetings
Joyce Kates
Rita Kaye

Newsletter
Silvia Stein

Personnel
Alexandra Warshaw

Ready Team
Jessica Mormann
Mary Naylor
Cynthia Bilder-Caminiti

Retired Volunteers Club
Judith Cook

Passes/Tickets
Pat Henneberry

•

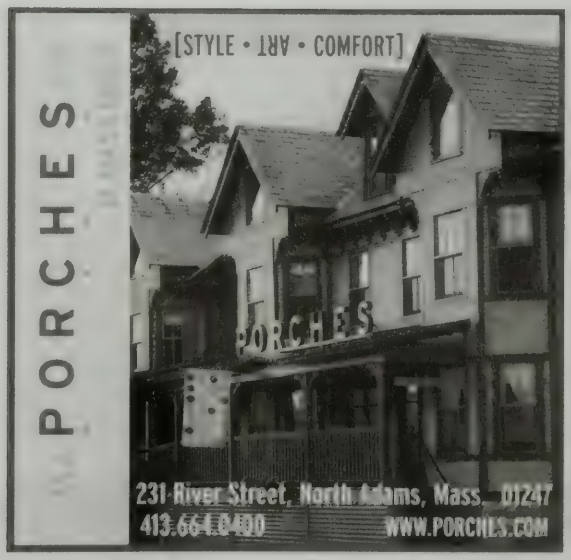
TMC
Bob Gittleman, *Vice-Chair*

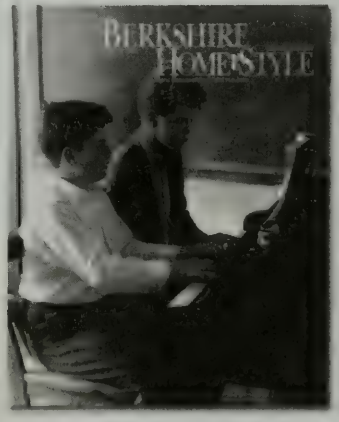
TMC Lunch Program
Howard and Sue Arkans

Transportation Coordinator
Gus Leibowitz

Opening Exercises
Mary Blair
Karen Methven

TOP Picnic
Arline Breskin
Rosalie Beal





James Levine & Van Cliburn at Marlboro

from our August 2005 Cover

online at
berkshirehomestyle.com

IN CONSIDERATION OF OUR PERFORMING ARTISTS AND PATRONS

PLEASE NOTE: TANGLEWOOD IS PLEASED TO OFFER A SMOKE-FREE ENVIRONMENT. WE ASK THAT YOU REFRAIN FROM SMOKING ANYWHERE ON THE TANGLEWOOD GROUNDS. DESIGNATED SMOKING AREAS ARE MARKED OUTSIDE THE ENTRANCE GATES.

Latecomers will be seated at the first convenient pause in the program.
If you must leave early, kindly do so between works or at intermission.
Please do not bring food or beverages into the Music Shed or Ozawa Hall.

PLEASE NOTE THAT THE USE OF AUDIO OR VIDEO RECORDING EQUIPMENT DURING CONCERTS AND REHEARSALS IS PROHIBITED, AND THAT VIDEO CAMERAS MAY NOT BE CARRIED INTO THE MUSIC SHED OR OZAWA HALL DURING CONCERTS OR REHEARSALS.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

FOR THE SAFETY OF YOUR FELLOW PATRONS, PLEASE NOTE THAT COOKING, OPEN FLAMES, SPORTS ACTIVITIES, BIKES, SCOOTERS, SKATEBOARDS, AND TENTS OR OTHER STRUCTURES ARE PROHIBITED FROM THE TANGLEWOOD GROUNDS, AND THAT BALL PLAYING IS NOT PERMITTED ON THE SHED LAWN AT ANY TIME WHEN THE GROUNDS ARE OPEN FOR A SHED CONCERT.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

THANK YOU FOR YOUR COOPERATION.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200. Tickets can also be ordered online at www.bso.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

THE BSO's WEB SITE at **www.bso.org** provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, parking facilities are located at the Main Gate and at Ozawa Hall. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located throughout the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts. Meals to go may be ordered several days in advance at www.bso.org.

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LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten. LAWN TICKETS FOR ALL BSO AND POPS CONCERTS IN THE SHED MAY BE UPGRADED AT THE BOX OFFICE, subject to availability, for the difference in the price paid for the original lawn ticket and the price of the seat inside the Shed.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates. KIDS' CORNER, where children accompanied by adults may take part in musical and arts and crafts activities supervised by BSO staff, is available during the Saturday-morning Open Rehearsals and beginning at 12 noon before Sunday-afternoon concerts. Further information about Kids' Corner is available at the Visitor Center.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $17 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are available only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

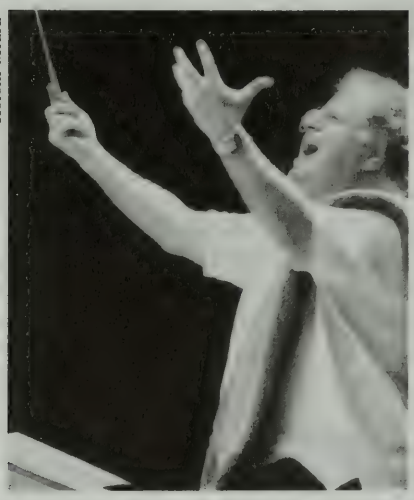
THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon until twenty minutes after the concert on Sunday, with additional hours Friday and Saturday evenings from 5:30 p.m. until twenty minutes after the concerts on these evenings, as well as during concert intermissions. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

JAMES LEVINE


Koichi Miura

James Levine became Music Director of the Boston Symphony Orchestra in the fall of 2004, having been named Music Director Designate in October 2001. He is the orchestra's fourteenth music director since the BSO's founding in 1881 and the first American-born conductor to hold that position. Highlights of Maestro Levine's 2005-06 subscription season included a season-opening all-French program celebrating the BSO's longstanding tradition of performing the French orchestral repertoire; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; BSO 125th-anniversary commissions from Elliott Carter, Jonathan Dawe, and Peter Lieberson; five of eleven programs (divided between 2005-06 and 2006-07) juxtaposing works by Beethoven and Schoenberg; and an appearance as conductor and pianist with the Boston Symphony Chamber Players. Highlights of his 2006-07 BSO programs (three of which again go to Carnegie Hall) include an American-themed Opening Night program featuring Renée Fleming in Barber's *Knoxville: Summer of 1915* and Sir James Galway in Bolcom's *Lyric Concerto* for flute and orchestra; the conclusion of the two-season Beethoven/Schoenberg project, including concert performances of Beethoven's *Fidelio* and Schoenberg's *Moses und Aron*; Bartók's *Bluebeard's Castle* and Berlioz's *La Damnation de Faust*; BSO 125th-anniversary commissions from Gunther Schuller and Charles Wuorinen; and music of Haydn, Mozart, Schumann, Brahms, and Ravel. Last summer at Tanglewood, Mr. Levine led concerts with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra, and worked with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Highlights of his 2006 Tanglewood season include Beethoven's Ninth Symphony, Schoenberg's *Gurrelieder*, concert performances of Mozart's *Don Giovanni* (part of a BSO all-Mozart weekend marking the 250th anniversary of the composer's birth) and Strauss's *Elektra* (the latter with the Tanglewood Music Center Orchestra), and the American stage premiere (also with TMC forces) of Elliott Carter's opera *What Next?* Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-five years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. In 2006-07 Maestro Levine will lead new Met productions of Puccini's *Madama Butterfly* (a special Opening Night performance), Puccini's *Il trittico*, and Gluck's *Orfeo ed Euridice*; revivals of Mozart's *Idomeneo* and *Die Zauberflöte*, Verdi's *Don Carlo*, and Wagner's *Die Meistersinger von Nürnberg*; and three concerts each at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philhar-

monic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

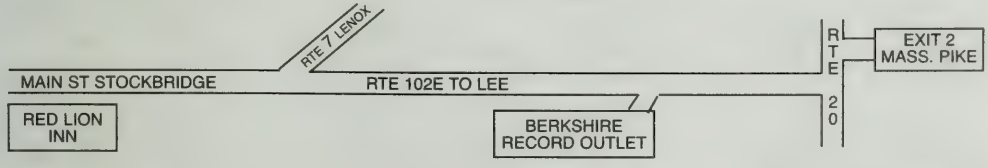
Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.

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Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Sheila Fiekowsky
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jennie Shames‡
Theodore W. and Evelyn Berenson Family chair

*Valeria Vilker Kuchment
Stephanie Morris Marryott and Franklin J. Marryott chair

*Tatiana Dimitriades
Catherine and Paul Buttenwieser chair

*Si-Jing Huang
Mary B. Saltonstall chair, fully funded in perpetuity

*Nicole Monahan
Kristin and Roger Servison chair

*Wendy Putnam
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Xin Ding

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr
*Polina Sedukh
*Glen Cherry
*Jason Horowitz
§Gerald Elias

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter
*Marvin Moon

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

* *Participating in a system of rotated seating*
° *On leave*
‡ *On sabbatical leave*
§ *Substitute player*

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair
§Kevin Owen

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair, endowed in perpetuity in 1984
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity
J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

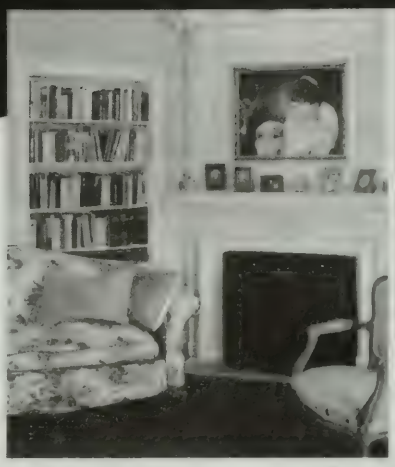
Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
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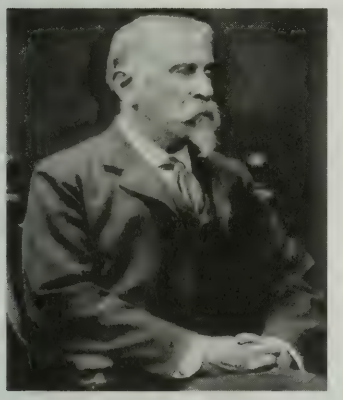
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A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 125th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many

concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. His historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor; in the summer of 2002, at the completion of his tenure, he was named Music Director Laureate. Besides maintaining the orchestra's reputation worldwide, Ozawa reaffirmed the BSO's commitment to new music through the commissioning of many new works (including commissions marking the BSO's centennial in 1981 and the TMC's fiftieth anniversary in 1990), played an active role at the Tanglewood Music Center, and further expanded the BSO's recording activities. In 1995 he and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Named Conductor Emeritus in 2004, Mr. Haitink has led the BSO in Boston, New York, at Tanglewood, and on tour in Europe, and has also recorded with the orchestra.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004. His wide-ranging programs balance great orchestral, operatic, and choral classics with equally significant music of the 20th and 21st centuries, including newly commissioned works from such important American composers as Milton Babbitt, Elliott Carter, John Harbison, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. He also appears as pianist with the Boston Symphony Chamber Players, conducts the Tanglewood Music Center Orchestra, and works with the TMC Fellows in classes devoted to orchestral repertoire, Lieder, and opera.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.



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Alex Ross, *The New Yorker*, 2005

OPERA

Genoveva

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An opera by Robert Schumann
The American Symphony Orchestra
Conducted by Leon Botstein
Directed by Kasper Bech Holten

Three operettas by Jacques Offenbach

Les deux aveugles • *L'Ile de Tulipatan* • *Ba-ta-clan*
August 3, 4, 5, 6, 9, 10, 11, 12

Conducted by James Bagwell
Directed by Ken Roht

THEATER

Camille

July 6, 7 ,8, 9, 13, 14, 15, 16

Adapted by Neil Bartlett
After *La Dame aux camellias* by Alexandre Dumas *fils*
Directed by Kate Whoriskey

DANCE

Donna Uchizono Dance Company

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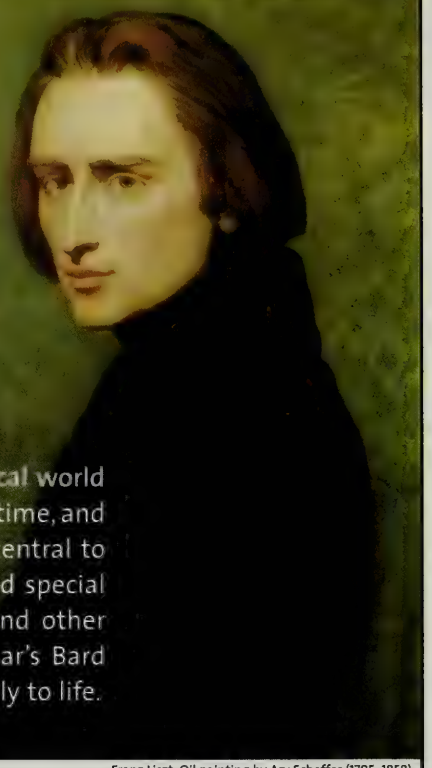
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AND HIS WORLD



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Franz Liszt. Oil painting by Ary Scheffer (1795–1858).

WEEKEND ONE

AUGUST 11–13, 2006

ART, SPECTACLE, AND THE PUBLIC

FRIDAY, AUGUST 11

PROGRAM ONE
LISZT: MIRROR OF THE 19TH CENTURY
Works by Liszt

SATURDAY, AUGUST 12

PROGRAM TWO
THE YOUNG LISZT: FROM VIENNA TO PARIS
Works by Liszt, Beethoven, Schubert, Hummel, Field, Czerny, Moscheles, Chopin, Wieck, Alkan, Henselt

SPECIAL EVENT
THE PIANO AND THE 19TH CENTURY
Performance with Commentary

PROGRAM THREE
POLITICS, PAINTING, THEATER, AND POETRY
Works by Liszt, Ernst, Raff
American Symphony Orchestra
Leon Botstein, conductor

SUNDAY, AUGUST 13

PROGRAM FOUR
VIRTUOSITY BLOW OUT
Works by Liszt, Meyerbeer, Thalberg, Ernst, Tausig, Popper, Menter

PROGRAM FIVE
VIRTUOSITY TRANSFIGURED: IN THE SHADOW OF PAGANINI
Works by Liszt, Schumann, Brahms, Paganini

PROGRAM SIX
GRAND OPERA BEFORE WAGNER
Excerpts from operas by Auber, Meyerbeer, Bellini, Rossini, Halévy, Donizetti
American Symphony Orchestra
Leon Botstein, conductor

WEEKEND TWO

AUGUST 18–20, 2006

FAITH AND POLITICS

FRIDAY, AUGUST 18

PROGRAM SEVEN
LISZT AND NATIONAL ASPIRATIONS
Works by Liszt, Schumann, Chopin, Smetana, Grieg, Musorgsky, MacDowell, Sgambati

SATURDAY, AUGUST 19

PROGRAM EIGHT
THE "GYPSIES," THE HUNGARIANS, AND THE EXOTIC IN MUSIC
Works by Liszt, Haydn, Schubert, Brahms, Mosonyi, Rózsavölgyi

PROGRAM NINE
BETWEEN TWO SCHOOLS: LISZT AND THE CHAMBER MUSIC TRADITION
Works by Liszt, Raff, Volkmann, Cornelius, Franz, Rubinstein

PROGRAM TEN
CHRIST AND FAUST
Works by Liszt and Berlioz
American Symphony Orchestra
Leon Botstein, conductor

SUNDAY, AUGUST 20

PROGRAM ELEVEN
LATE LISZT: SPIRITUALITY AND EXPERIMENTATION
Works by Liszt, Bruckner, Saint-Saëns, Franck, Busoni, Debussy, Wagner

PROGRAM TWELVE
LISZT AND WAGNER
Works by Liszt and Wagner
American Symphony Orchestra
Leon Botstein, conductor

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Isabel Leonard, mezzo-soprano
MUSIC OF BERNSTEIN, BEETHOVEN, AND FALLA

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Herbert Blomstedt conducting; Emanuel Ax, piano
MUSIC OF BEETHOVEN AND BRUCKNER

Boston Symphony concert of Sunday, August 27, at 2:30 35
Rafael Frühbeck de Burgos conducting; Yefim Bronfman, piano
ALL-BEETHOVEN PROGRAM

THIS WEEK'S ANNOTATORS

Susan Halpern has been writing program notes for more than a decade, for such venues as Carnegie Hall, the Kimmel Center in Philadelphia, and Miller Theatre at Columbia University, as well as for many orchestras throughout the country.

Steven Ledbetter, program annotator of the Boston Symphony Orchestra from 1979 to 1998, now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three volumes of his program notes.

Jan Swafford is a composer and author whose books include *Johannes Brahms: A Biography*. Mr. Swafford teaches at Tufts University and The Boston Conservatory and is currently working on a biography of Beethoven.

SATURDAY-MORNING OPEN REHEARSAL SPEAKERS

July 8, 22; August 5, 19 — Marc Mandel, BSO Director of Program Publications
July 15, 29; August 12, 26 — Robert Kirzinger, BSO Publications Associate

Stu Rosner



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2006 Tanglewood

SEIJI OZAWA HALL

Prelude Concert

Friday, August 25, at 6

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
TAMARA SMIRNOVA, violin
AZA RAYKHTSAUM, violin
MICHAEL ZARETSKY, viola
MIHAIL JOJATU, cello
YEFIM BRONFMAN, piano

SHOSTAKOVICH — String Quartet No. 1 in C, Opus 49

Moderato
Moderato
Allegro molto
Allegro

Ms. SMIRNOVA, Ms. RAYKHTSAUM, Mr. ZARETSKY, and Mr. JOJATU

MOZART — Quartet in E-flat for piano, violin, viola, and cello, K.493

Allegro
Larghetto
Allegretto

Mr. BRONFMAN, Ms. SMIRNOVA, Mr. ZARETSKY, and Mr. JOJATU

This summer's Friday-evening Prelude Concerts mark the 250th anniversary of Mozart's birth with performances of his chamber music throughout the Tanglewood season.

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Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

Notes

Dmitri Shostakovich (1906-1975), music's last great classicist, composed fifteen symphonies, two operas, three ballets, fifteen string quartets, and thirty-six film scores. Communists paid lip service to new art, yet attacked Shostakovich's works of the late 1920s and early '30s for "bourgeois decadence" and ideological "formalism," and they were withdrawn from circulation. Shostakovich humbly described his Symphony No. 5 (1937) as "a composer's reply to just criticism," and with it reentered the mainstream of Russian musical life.

Shostakovich composed his Quartet No. 1 immediately after, in the summer of 1938. On October 10, the Glazunov Quartet premiered it in Leningrad (today's St. Petersburg). Shostakovich observed: "I began to write it without special ideas and feelings; I thought that nothing would come of it. After all, the quartet is one of the most difficult musical genres. I wrote the first page as a sort of exercise in the quartet form, not thinking about subsequently completing and releasing it. But then the piece took hold of me and I completed it very quickly. One shouldn't look for any great depth in this first quartet. I'd call it a 'springtime' work."

He described it as "joyful and lyrical." Shostakovich's Symphony No. 5 sought and gained popularity by reexamining the expansive 19th-century masterpieces, but the quartet turns

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elsewhere. In its four compact movements, a model of relaxed, mature simplicity, the composer's musical statements are direct, clear, and concise, and he rarely discusses ideas protractedly. In the full-bodied instrumental writing, all four instruments play together in simple textures and tempos that vary little from movement to movement.

The first movement's pleasing main theme evolves, but always in tiny steps. The second theme features a violin melody over glissandi in the cello. The music has wit, but no heft; the development section shifts themes around somewhat while Shostakovich remains detached emotionally. The second movement, another Moderato, contrasts sharply. Its main subject is the long Russian-sounding viola melody played repeatedly in a kind of theme-and-variations or passacaglia form, almost without change except in harmony and color. The third movement, a light-hearted, amusing scherzo, uses muted instruments and bears some similarity to the scherzo of the recently completed Symphony No. 5. The energetic finale, based on two contrasting themes, manages to combine some of the first movement's serenity with more spirited musical motion and acerbic harmony.

* * * * *

Wolfgang Amadè Mozart (1756-1791) virtually created the genre of the piano quartet with his two contributions to the medium, K.478 in G minor and K.493 in E-flat major. The first one, completed on October 16, 1785, had been written in response to a commission for three such works from the publisher Franz Anton Hoffmeister. But Mozart's quartet had not sold well (apparently it was too difficult for the amateur musicians who made up the largest part of the buying public), and Hoffmeister decided to cancel the contract rather than waste money publishing more works that wouldn't sell. Still, Mozart did write another piano quartet about nine months later—the first work he completed after his extended labor on *The Marriage of Figaro*. The second quartet was published by Hoffmeister's rival, Artaria.

Although Mozart's piano quartets are the earliest to remain in the repertory, he did have a model for K.493 in the form of a set of quartets by Johann Schobert (d.1767), whose Opus VII included a piano quartet in E-flat that has striking harmonic parallels with Mozart's opening and which apparently served as a catalyst for the younger composer's imagination. But, of course, despite a modest bow to an older composer, K.493 is pure Mozart throughout, the mature Mozart who had just demonstrated his powers as the greatest master of comic theatrical timing who ever lived. The E-flat quartet does not contain the rich emotional depths of the earlier quartet (depths that Mozart invariably plumbs when composing in the key of G minor), but it is serene and witty, with the piano serving to lead the dialogue in contradistinction to the strings. The slow movement is lavish in its lyricism, while the finale is filled with jesting repartee led again by the piano, whose conversational crosscurrents bring a smile with their epigrammatic wit.

—Notes by Susan Halpern (Shostakovich)
and Steven Ledbetter (Mozart)

ARTISTS

Born in Siberia, **Tamara Smirnova** joined the Boston Symphony Orchestra at the start of the 1986-87 season as associate concertmaster of the BSO and concertmaster of the Boston Pops Orchestra. Ms. Smirnova started playing the violin at six and graduated in 1981 from the Tchaikovsky Conservatory in Moscow, where she studied with Eugenia Chugaeva. Upon completing her studies she moved to Zagreb, where she soon became concertmaster of the Zagreb Philharmonic Orchestra, the youngest concertmaster in the history of that ensemble. While in Zagreb she won acclaim for her numerous solo recitals and solo appearances with the Zagreb Philharmonic Orchestra, Slovene Philharmonic Orchestra, Zagreb Soloists, and Dubrovnik City Orchestra, among others. She has also appeared with orchestras in the Soviet Union and concertized in Czechoslovakia, West Germany, Belgium, and Great Britain. A

Bronze Medalist in the 1985 Queen Elisabeth Competition in Brussels, Ms. Smirnova performs regularly at the Dubrovnik Summer Festival and is a laureate of the annual award of the Croatian Musicians Association for 1988, "Milka Trnina." In November 1986 she made her acclaimed American recital debut at Jordan Hall with a benefit performance for Project STEP (String Training and Educational Programs for Students of Color). She has performed regularly as a concerto soloist with the Boston Pops Orchestra and many other New England orchestras, as well as throughout California. She made her first appearances as a BSO concerto soloist in November 1989. Ms. Smirnova has recorded for Jugoton and has been a lecturer at the Music Academy in Zagreb.

BSO violinist **Aza Raykhtsaum** was born in Leningrad and began studying the piano when she was five, taking up the violin a year later at the suggestion of her teacher. Ms. Raykhtsaum majored in violin at the Leningrad Conservatory, where she studied with the renowned Ryabinkov, subsequently becoming concertmaster of the Leningrad Conservatory Orchestra and a first violinist in the Leningrad Philharmonic. In 1980 she immigrated to the United States, after which she joined the Houston Symphony as a first violinist and then became a member of the Boston Symphony Orchestra in 1982. She has appeared as soloist in the Glazunov Violin Concerto with the Boston Pops Orchestra under the direction of John Williams. In addition to teaching privately, Ms. Raykhtsaum performs chamber music frequently in the Boston area with her husband, BSO principal cellist Jules Eskin.

Born in the Soviet Union in 1946, violist **Michael Zaretsky** studied originally as a violinist at the Central Music School in Moscow and at the Music College of the Moscow State Conservatory. In 1965 he continued his education as a violist at the Moscow State Conservatory. In 1972 he immigrated to Israel, where he became principal violist of the Jerusalem Broadcasting Symphony Orchestra and a soloist of Israeli Radio. In 1973 he auditioned for Leonard Bernstein, who helped him obtain an immigration visa to the United States and brought him to Tanglewood. There, while a Fellow of the Tanglewood Music Center, he successfully audi-

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tioned for the BSO, which he joined that fall. An established soloist and chamber musician, Mr. Zaretsky has been soloist with the Boston Pops Orchestra and other orchestras in North America. Elected to the Pi Kappa Lambda Chapter of the National Music Honor Society for his achievement in teaching, he currently teaches at the Boston University School of Music and the Longy School of Music. Mr. Zaretsky's most recent release on the Artona label is of the six Bach cello suites as transcribed for viola. Previous Artona releases include a Bach album with harpsichordist Marina Minkin and two discs with pianist Xak Bjerken: "Black Snow," including music of Shostakovich, Glinka, and Jakov Jakoulov; and "Singular Voices," a Brahms/Schumann disc including the two Brahms viola sonatas, Brahms's Two Songs for contralto, viola, and piano (with mezzo-soprano Pamela Dellal), and Schumann's *Märchenbilder* for viola and piano.

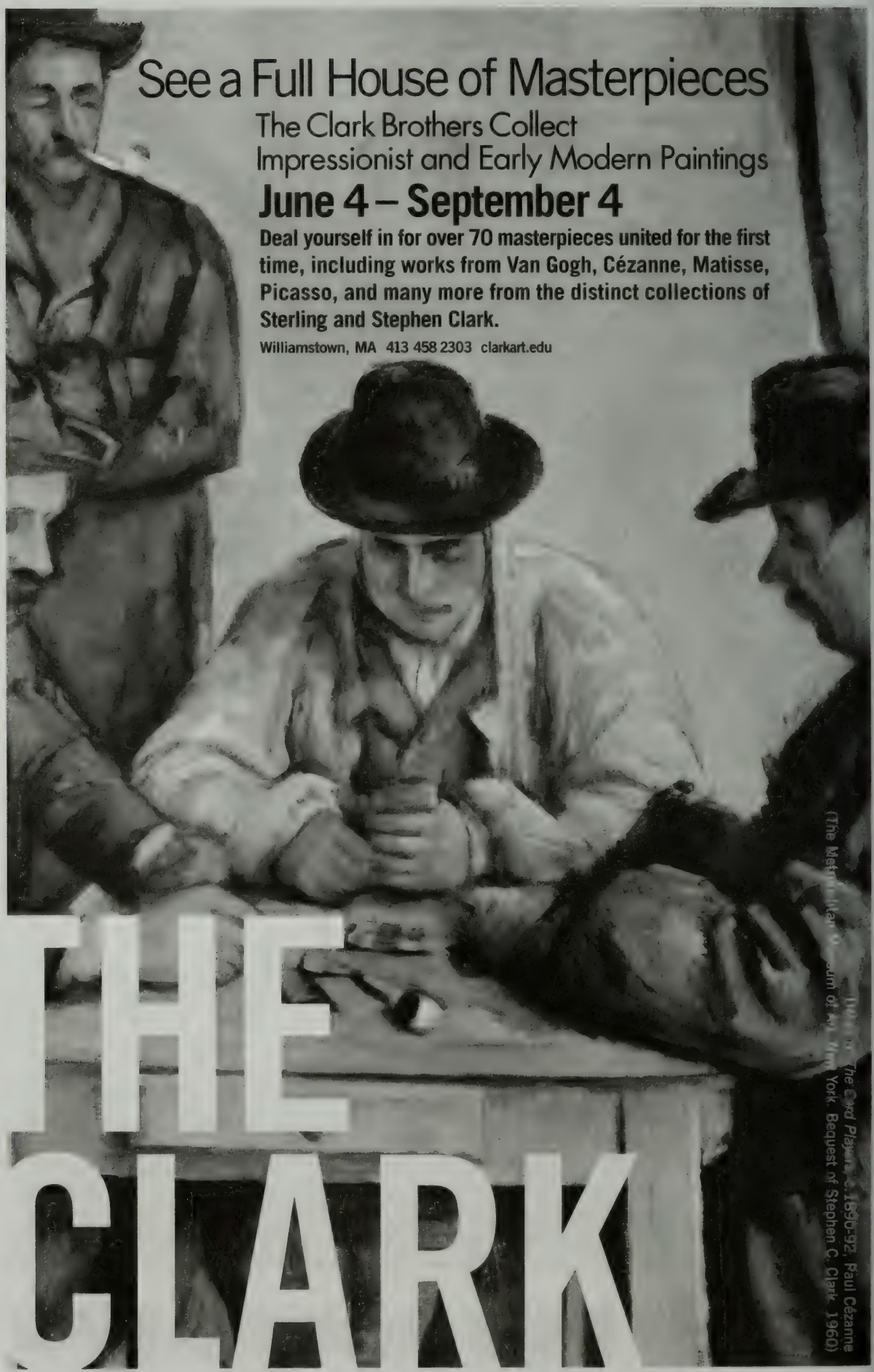
Romanian-born cellist **Mihail Jojatu** joined the Boston Symphony Orchestra in 2001 and became fourth chair of the orchestra's cello section at the start of the 2003-04 season, occupying the Sandra and David Bakalar Chair. Mr. Jojatu studied at the Bucharest Academy of Music before coming to the United States in 1996. He then attended the Boston Conservatory of Music, where he studied with former BSO cellist Ronald Feldman, and worked privately with Bernard Greenhouse of the Beaux Arts Trio. Through Boston University, he also studied with BSO principal cellist Jules Eskin. Mr. Jojatu has collaborated with such prestigious artists as Gil Shaham, Sarah Chang, Peter Serkin, Glenn Dicterow, members of the Juilliard and Muir string quartets, and Seiji Ozawa, who asked him to substitute for Mstislav Rostropovich in rehearsing the Dvořák Cello Concerto with the Tanglewood Music Center Orchestra. A winner of the concerto competition at Boston University School for the Arts (subsequently appearing as soloist with Keith Lockhart and the Boston Pops Orchestra), he also won first prize in the Aria Concerto Competition at the Boston Conservatory and was awarded the Carl Zeise Memorial Prize in his second year as a Tanglewood Music Center Fellow. He has performed as guest soloist with the Radio Symphony Orchestra of Bucharest and has won numerous awards in Romania for solo and chamber music performance. Recent performances have included Shostakovich's Cello Concerto No. 1 with the Berkshire Symphony and Longwood Symphony, and the Dvořák concerto with the Radio Symphony Orchestra of Bucharest under Sergiu Comissiona and the Indian Hill Symphony Orchestra under Bruce Hangen. Mihail Jojatu is also a member of the Triptych String Trio, which recently released its first compact disc.

For a biography of **Yefim Bronfman**, see page 42.

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30 p.m. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55 p.m.), as a courtesy to those patrons who are still seeking seats.




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GUSTAVO DUDAMEL conducting

BERNSTEIN — Overture to *Candide*

BEETHOVEN — Piano Concerto No. 1 in C, Opus 15

- Allegro con brio
- Largo
- Rondo: Allegro scherzando

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INTERMISSION

FALLA — *The Three-cornered Hat* (complete ballet score)

- Introduction
- First Part
 - Afternoon
 - Dance of the Miller's Wife (Fandango)
 - The Grapes
- Second Part
 - Dance of the Neighbors (Seguidillas)
 - Dance of the Miller
 - Dance of the Corregidor
 - Final Dance

ISABEL LEONARD, mezzo-soprano

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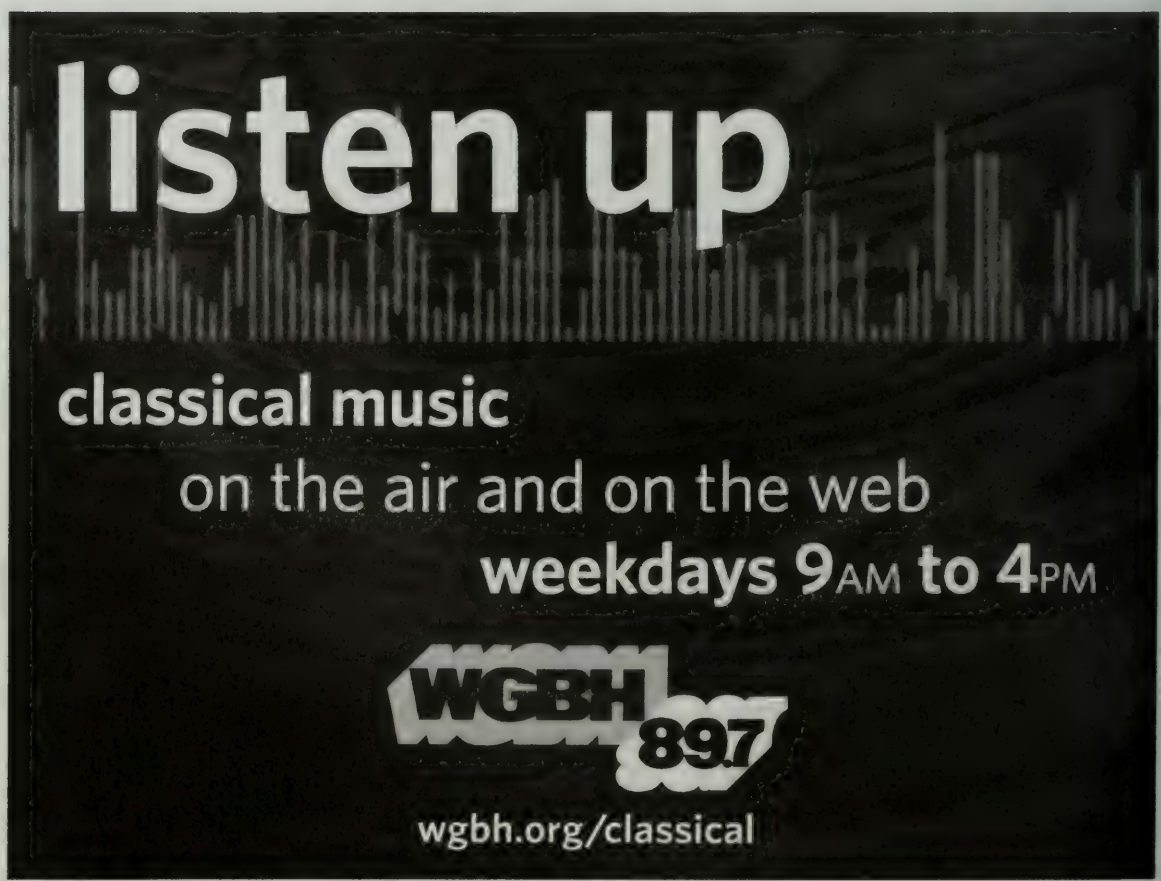
NOTES ON THE PROGRAM

Leonard Bernstein (1918-1990)
Overture to *Candide*

First performance of "Candide": December 1, 1956, New York City. *First BSO performance (and first Tanglewood performance) of the overture*: July 4, 1981, Leonard Bernstein cond. *Most recent Tanglewood performance of the overture*: July 12, 2002, Tanglewood Music Center Orchestra (as part of that summer's Leonard Bernstein Memorial Concert, which celebrated Seiji Ozawa in his last weeks as BSO music director), Federico Cortese cond.

Candide, a musical based on Voltaire's satirical short novel, opened on Broadway on December 1, 1956. It was Leonard Bernstein's third Broadway show, following *On the Town* (1944) and *Wonderful Town* (1950), both of which were substantial hits, though not record-breakers. *Candide*, on the other hand, was regarded as a noble failure when it closed after only seventy-three performances. Certainly there were dramatic problems with Lillian Hellman's book; not until the show was completely restaged by Harold Prince with a totally rewritten libretto did it become a real popular success, nearly two decades after its first run. Yet the original cast album became an underground classic, demonstrating to anyone who would listen that this show combined in rare profusion a wide range of musical styles, many of them witty parodies, in astonishing technical brilliance. Before Bernstein's death, *Candide* returned to the boards of the New York City Opera in still another realization—an "opera house version"—that emphasized the show's musical splendors. After that, a further revision produced an





"expanded opera house version" performed at the Edinburgh Festival and subsequently published in full score.

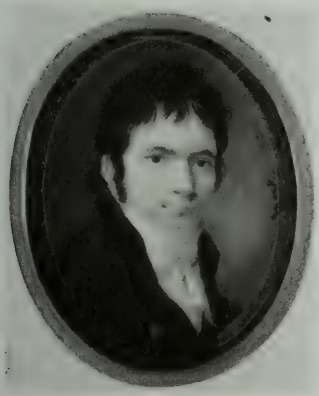
Through all the rewrites and variant editions, one thing never changed: from the very beginning *Candide* boasted a real overture that was something other than a hastily cobbled together potpourri of the songs designed to be the hit numbers. This bright, sassy score quickly assumed a life of its own and has become probably the most popular concert overture ever written by an American composer. It is based on two principal songs from the show, the first of them a duet between Candide and Cunegonde anticipating the joys they will find in marriage. The other is one of the show's most delicious musical parodies, Cunegonde's jewel song, "Glitter and be gay," at which point Cunegonde, having lost her fiancé in war (each thinks the other dead), is now living a glamorous life as a kept woman in Paris. The closing section, as she looks on the bright side of things and adorns herself with the jewels that surround her, is a wickedly delicious parody of the coloratura *cabaletta*. Bernstein makes of this a close-fitting canon, with one instrument echoing another at close quarters, all adding to the vertiginous fun.

—Steven Ledbetter

Ludwig van Beethoven (1770-1827)
Piano Concerto No. 1 in C, Opus 15

First performance: Possibly December 18, 1795, with Beethoven as soloist, in a Vienna concert organized by his teacher Joseph Haydn, the work very likely being revised by Beethoven before its publication in 1801. *First BSO performance*: December 1895, Emil Paur cond., Marie Geselschap, piano. *First Tanglewood performance*: July 4, 1965, Erich Leinsdorf cond., Claude Frank, piano. *Most recent Tanglewood performance*: August 20, 2004, Andrey Boreyko cond., Lars Vogt, soloist.

A composer who was also a virtuoso performer in the Classical era was much more likely to make a satisfactory income from concertos that he wrote for himself to play than from any other musical genre (unless perhaps he had the good fortune to be a successful opera composer). In the early part of his career Beethoven composed more concertos than symphonies and became well-known to the musical public as a superbly dramatic and expressive pianist. If he had not lost his hearing and thus been forced to forego playing in public, he might well have continued writing piano concertos all his life; there is an unfinished draft for much of the first movement of what would have been the Sixth Concerto, written after the completion of the *Emperor*, but Beethoven lost interest and dropped it.



Actually Beethoven had already written at least two piano concertos before writing "Number 1." The first was composed in 1784 while he was still in Bonn and was never published. Around 1790 in Vienna he composed the B-flat concerto. Probably because performances were a reasonable source of income, and perhaps also because he was not totally satisfied with the work—he revised it substantially before publication—Beethoven withheld that concerto from the publishers for a number of years. As a result it finally came out as his Second Concerto, Opus 19, although there is no doubt that it was composed some years before the so-called First Concerto, Opus 15.

The First Concerto, in C major, also proved financially remunerative to Beethoven. Though its early history is somewhat obscure, it nevertheless marks a significant advance over its predecessor. Perhaps it was the success of the C major concerto that induced

Beethoven to rework the earlier B-flat concerto and make it publishable, although even after doing so he referred to it as an early work which "is not one of my best compositions." Beethoven felt—and critics have agreed with him—that he made significant progress between the B-flat and the C major concertos, and he was concerned that the higher opus number attached to the earlier work would give the public an unfavorable impression of his music.

The Opus 15 concerto follows closely in the classical mold with an extended orchestral exposition that remains in the tonic key, though with surprising feints to foreign tonalities, the first of which is E-flat. The soloist enters and dominates the conversation, moving to the dominant for the first full statement of the lyrical second theme, which had been little more than hinted at in the orchestral statement. The development starts with a sudden upward sideslipping that leads to an extended passage in E-flat, an echo of the unexpected earlier appearance of that key. The concerto opened with an unusual quiet statement of the main theme; when time comes for the recapitulation, the element of surprise is no longer relevant, so Beethoven hammers out the theme *fortissimo* in the full orchestra, after which the recapitulation deals mostly with the secondary material. Beethoven himself wrote no fewer than three cadenzas for the first movement, each



more elaborate than the one that preceded it. All of them were written some years after the completion of the concerto; this is indicated by the fact that they were intended to be played on a piano of larger size than the one Beethoven had when he wrote the rest of the piece. (The piano was a developing instrument at the turn of the eighteenth to nineteenth century, and, in particular, keyboards were not yet standardized for the number of keys.)

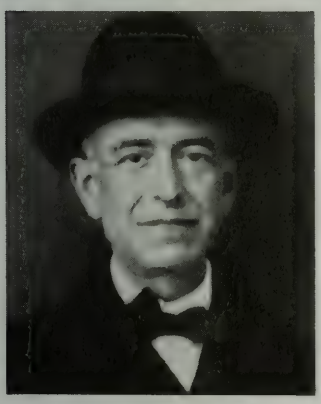
The Largo is the longest slow movement of any Beethoven concerto, an extended lyrical song-form with increasingly elaborate ornamentation. The rondo, built on a witty, bouncy tune that goes on just a bit longer than you think it will, is filled with all the standard rondo tricks: the suggestion of modulations to distant keys when it is in fact just about to settle on the tonic for a restatement, offbeat *sforzandos* and syncopations, rushing scales and a breakneck pace. Though the movement is long in number of measures, the music doesn't lose its smile for an instant.

—Steven Ledbetter

Manuel de Falla (1876-1946)
The Three-cornered Hat (complete ballet score)

First performance: Originally composed as music for a mime-play entitled *El Corregidor y la molinara* (*The Corregidor and the Miller's Wife*), first performed on April 7, 1917, Madrid, Joaquin Turina cond. The music was then revised and given its present title for a production by Diaghilev's Ballets Russes first performed on July 22, 1919, Alhambra Theatre, London, Ernest Ansermet cond., with a scenario by G. Martinez Sierra, adapted from a story by Alarcon. *First BSO performance* (excerpts: Dance of the Neighbors; Dance of the Miller; Final Dance; also first United States performance): December 1921, Pierre Monteux cond. *First Tanglewood performance* (same excerpts): August 3, 1956, Eleazar de Carvalho cond. *First Tanglewood performance of complete score*: July 24, 1977, Seiji Ozawa cond., Beverly Morgan, mezzo-soprano. *Most recent Tanglewood performance of complete score*: August 3, 1984, Charles Dutoit cond., Janice Taylor, mezzo-soprano. *Most recent Tanglewood performance* (Suites 1 and 2): August 7, 1988, Jesús López-Cobos cond.

Pedro de Alarcon's popular 1874 tale *El Sombrero de tres picos* (*The Three-cornered Hat*), which tells the tale of the ill-fated attempts by the corregidor—the resident magistrate—of a small Spanish town to seduce the pretty wife of the local miller, is filled with humor and keen observation. Already in the 1890s it was used as a source of, of all things, a German opera. The great German art-song composer Hugo Wolf had devoted years to the composition of *Der Corregidor*, a unique by-blow of his musical output, and almost forgotten today. Wolf's interest in Spain, as indicated by his *Spanish Songbook*, settings of Spanish lyric poetry in German translation, made Alarcon's story a natural choice for his attempt at comic opera. Though filled with much beautiful music, including some of the "Spanish" songs in orchestral garb, *Der Corregidor* has proved too weighted with Wagnerian techniques to float as a light comedy, except for rare revivals in Germany. It is very unlikely that Manuel de Falla had ever heard of Wolf's setting when he undertook to write music for a theatrical version. The main difficulty in putting the story on stage was minimizing the number of sets, which forced the removal of one of the most striking characters of the original story.

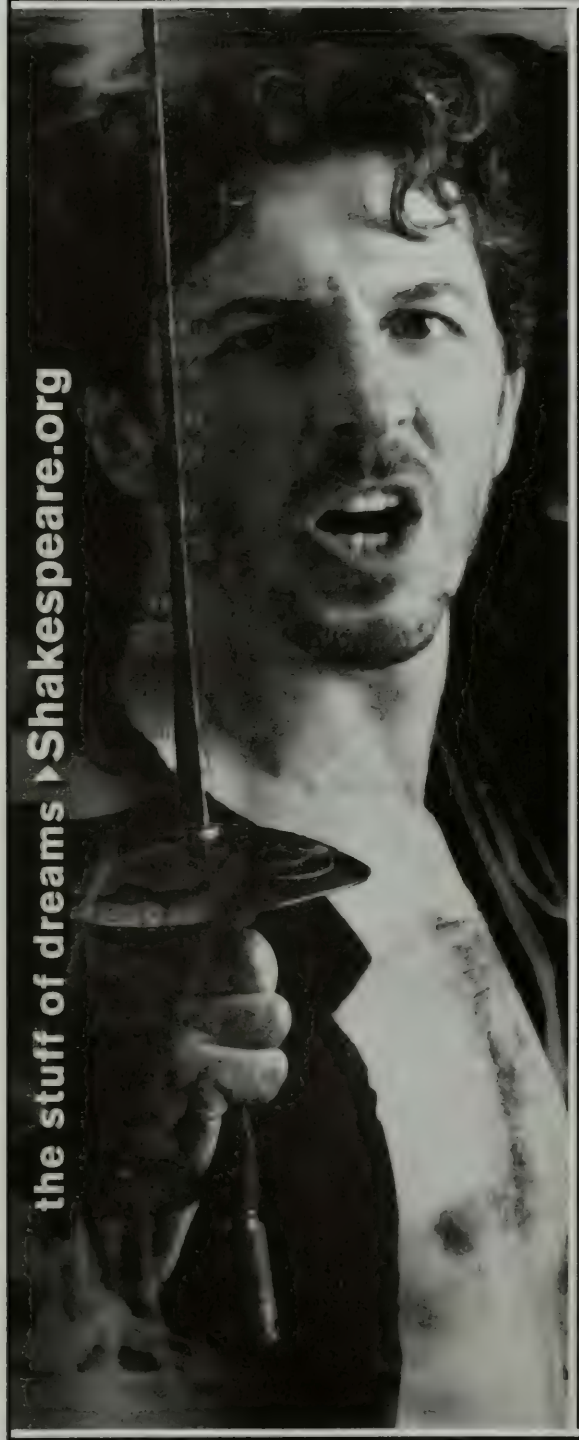


As Alarcon told it (claiming that he was retelling an old ballad that supposedly had

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a basis in fact), the corregidor, the representative of the law, is tempted to break the law by the entrancing beauty of the miller's wife, a young woman from "the North" who has married an ugly older man, but one who is astute and humorous. The original story involved details and locales that could not be worked into the somewhat simplified ballet version—including the miller's "revenge," dressing in the corregidor's clothes and cheerfully going to visit that magistrate's attractive wife. That lady makes only a token appearance in the ballet, though in the original story she dominated the denouement.

In turning the story first into a mimed stage piece, then a ballet, the collaborators simplified things by omitting the ending at the corregidor's residence entirely and restricting the location to the outside of the miller's house. Of course, Spanish audiences would know all the details of the story in any case, but for others the plot has had its confusing elements. Still, the warmth, color, and Spanish flavor of Falla's music made the ballet one of his most successful works and the last big international success of Diaghilev's company. The original production sported a set designed by Pablo Picasso and the brilliant dancing of Leonide Massine as the miller. The individuals in the story are delightfully characterized by Falla's music, which sometimes quotes fragments of traditional tunes and works them into a symphonic web as the characters become intertwined in their story.

There is a brief introduction, featuring a mezzo-soprano, that was composed for the London ballet performance in order to give the audience time to admire Picasso's drop curtain. The singer warns:

Casadita, cierra con tranca la puerta,	Young wife, lock your doors,
que aunque el diablo este dormido	for though the devil has been sleeping,
a lo mejor se despierta!	he may wake up!

As the curtain rises, the miller and his wife go about their business. Each is repre-

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sented by a fragment of folk song, the wife by a fragment of a jota from Navarre (the region from which she hails) heard as a fragment in the full orchestra and later to be developed as the final dance, the miller by a tune from Falla's Seven Spanish Folk Songs, presented in the cellos and bassoons in answer to the wife's tune. Though the couple is devoted to each other, neither can resist a little flirting. A dandy comes by ogling the wife. Then comes a procession including the corregidor, his wife, and their retinue. The corregidor is captivated by the miller's wife, but when he notices his own wife observing him, he departs quickly. The miller meanwhile pretends to flirt with a servant girl carrying a pitcher from the mill. Soon they hear the corregidor returning (bassoon solo), and the miller is certain that the magistrate is returning alone to woo his wife. She, however, hides her husband behind the tree and bids him watch the proceedings. As the corregidor arrives, she pretends not to see him and dances a *fandango* ("Dance of the Miller's Wife"). The magistrate interrupts her and offers himself in a grotesquely polite little tune in the bassoon. The miller's wife laughs and begins teasing him by pretending to offer grapes from the arbor, but every time he comes close to take one (or to attempt a kiss), she dances out of reach. Finally he grabs her and tries to kiss her, but he slips in his eagerness and goes sprawling. The miller rushes up, pretending to have just arrived. He and his wife help the corregidor to his feet and brush him off—a little more vigorously than mere politeness would require!—before letting him go on his way in some disgust and with threatening gestures. Husband and wife laugh and celebrate in merry dance, concluding together the fandango that the wife had started earlier.

Part Two opens that evening with the *seguidillas*, a dance by the neighbors who have gathered to celebrate St. John's Eve. It is an Andalusian night, filled with the perfume of flowers and the rhythm of guitars. The miller's wife asks her husband to dance. He performs a vigorous *farruca* (composed as a late addition to the score to give Massine



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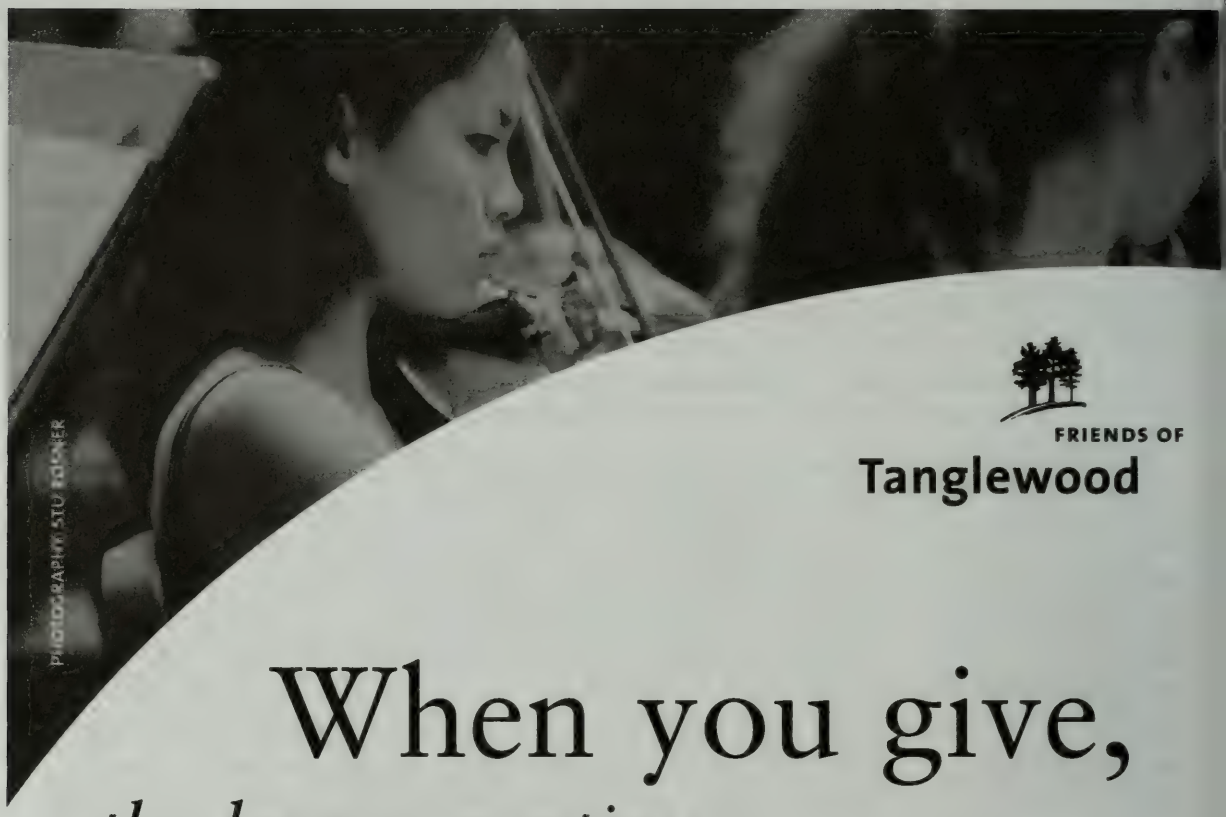
a big solo number), a macho dance obviously intended for his wife's benefit. Suddenly "fate knocks at the door"—quoting Beethoven's Fifth Symphony! It is the bodyguard of the corregidor, come to arrest the miller and carry him off. The neighbors, intimidated, depart, leaving the miller's wife alone. Now the off-stage mezzo-soprano sings again, with a warning:

Por la noche canta el cuco	At night the cuckoo sings,
Advirtendo a los casados	warning the married couple
que corran bien los cerrojos	to bolt their door tightly
que el diablo esta desvelado!	since the devil has awakened!
Cucu! Cucu! Cucu!	Cuckoo! Cuckoo! Cuckoo!

The miller's wife withdraws into the house. The clock strikes nine. Suddenly the corregidor returns. He dismisses his bodyguard and approaches the house with the mincing steps of a ludicrous overaged Don Juan. (The music is that of an old-fashioned courtly dance—almost a minuet.) As he attempts to cross the bridge, he falls into the stream, attracting the attention of the miller's wife as he tries to get out. The attempted seduction is a total failure. After threatening him with her husband's rifle, the miller's wife escapes, leaving her dripping suitor to remove his clothes and climb into the miller's bed. Just at this moment the miller returns, having escaped his captors. Furious at seeing the garb of the corregidor on his doorstep, he picks up his rifle and seems about to use it on his rival when he notices the three-cornered hat and gets a better idea. Dressing up in the corregidor's clothes, he writes a message on the wall: "Sir Corregidor, I am off to avenge myself; the Corregidora, too, is very handsome."

No sooner has he left than the corregidor peers out to see if he is alone; he is astonished to discover his clothes gone and furious at the message he sees on the wall. In a frenzy he dresses in the miller's clothes and is about to go off in pursuit when his own





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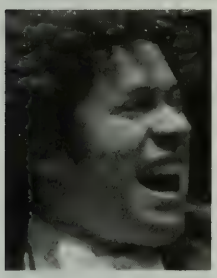
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guardsmen come and, mistaking him for their escaped prisoner, arrest him. The miller's wife returns, having failed to locate her husband. She sees him (apparently) struggling with the corregidor's guards and begins to join in the fray. Spectators begin to gather, attracted by the noise, and finally the miller appears, still in the official uniform of the magistrate. Identities are quickly clarified, husband and wife are reconciled, and the poor corregidor, who has already received numerous cuffs from the populace (with whom he is quite unpopular), is seized by the bystanders and tossed in a blanket while everyone joins in a general dance of rejoicing (*jota*), a final transmutation of the wife's theme heard at the beginning of the ballet.

—Steven Ledbetter

GUEST ARTISTS

Gustavo Dudamel



Winner of the inaugural Bamberger Symphoniker Gustav Mahler Conducting Competition in 2004, Venezuelan conductor Gustavo Dudamel—who makes his BSO debut with this concert—is an accomplished violinist and composer and, since 1999, musical director of the Simón Bolívar National Youth Orchestra of Venezuela. In addition, he recently became music director of the Youth Orchestra of the Andean Countries (La Orquesta Sinfonica de Juventudes de los Paises Andinos–C.A.F). He conducts approximately sixty performances per season with the Simón Bolívar National Youth Orchestra. The youth orchestra system in Venezuela, widely praised for its social contributions to the Venezuelan and Latin American young people, celebrated its thirtieth anniversary in 2005 and encompasses a music and social program for more than 250,000 young Venezuelans. In 2006 the Simón Bolívar Youth Orchestra tours Italy and Spain and opens the new Centre for Social Action through Music in Caracas, dedicated to the growing needs of the country's ninety-plus orchestras. Future plans include concerts at the Lucerne Festival and at New York's Carnegie Hall as a part of the 2007 Berlin Philharmonic Residency under Sir Simon Rattle. Gustavo Dudamel leads the Boston Symphony for the first time this summer at Tanglewood; in 2006-07 he makes debuts with the Maggio Musicale Fiorentino, Czech Philharmonic Orchestra, Chicago Symphony Orchestra, and Vienna Symphony Orchestra, and will return to the City of Birmingham Symphony Orchestra, Filharmonica della Scala, Bamberger Symphoniker, Israel Philharmonic Orchestra, and the Philharmonia Orchestra of London. Born in 1981 in Barquisimeto, Venezuela, Gustavo Dudamel studied violin at

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the Jacinto Lara Conservatory with José Luis Jiménez. Since then he has studied with José Francisco del Castillo at the Latin American Academy of Violin. In 1996 he began his conducting studies with Rodolfo Saglimbeni and during that same year was named music director of the Amadeus Chamber Orchestra. In 1999 he began his conducting studies with Jose Antonio Abreu, and he collaborates regularly with Sir Simon Rattle, Claudio Abbado, and Daniel Barenboim. Gustavo Dudamel is an exclusive Deutsche Grammophon artist; his debut recording of Beethoven's symphonies 5 and 7 will be released worldwide in September 2006.

Imogen Cooper



Imogen Cooper has established a worldwide reputation as one of the finest interpreters of the classical repertoire. Ms. Cooper's 2005-06 season has included performances with the NHK Symphony under Matthias Bamert, the Frankfurt Radio Symphony under Christopher Hogwood, the Budapest Festival Orchestra under Iván Fischer, and the City of Birmingham Symphony Orchestra with Louis Langrée. She continues her long-term project of playing and directing Mozart concertos with the Northern Sinfonia, and gives recitals in Philadelphia, San Francisco, New York's Carnegie Hall, and as part of the International Piano Series in London. In 2006-07 she will return to the Boston Symphony Orchestra for four concerts with Sir Colin Davis (in January 2007, performing Mozart's C minor piano concerto, K.491) and make her solo Chicago recital debut. Ms. Cooper has appeared with the New York Philharmonic under Sir Colin Davis, the Vienna Philharmonic Orchestra with Sir Simon Rattle, and the Leipzig Gewandhaus Orchestra with Trevor Pinnock, as well as with the Dresden Staatskapelle, Royal Concertgebouw Orchestra, and Cincinnati Symphony Orchestra. She has toured with the Australian Chamber Orchestra, the Camerata Salzburg, and the Orpheus Chamber Orchestra. She has played with all the major British orchestras, including the Philharmonia with Christoph Eschenbach and the London Phiharmonic Orchestra with Mark Elder at the BBC Proms, and has given recitals in Paris, Vienna, Washington, Philadelphia, Rotterdam, Prague, and at London's Wigmore and Queen Elizabeth halls. At the Cheltenham International Festival she has premiered *Traced Overhead* by Thomas Adès (1996) and *Decorated Skin* by Deirdre Gribbin (2003). In 1996 she collaborated with members of the Berlin Philharmonic in the premiere of the quintet *Voices for Angels* written by the ensemble's viola player, Brett Dean. Ms. Cooper is a committed chamber musician and also enjoys a celebrated Lieder collaboration with baritone Wolfgang Holzmair. They have performed recitals in Vienna, Paris, London, and Frankfurt, and have worked together in a Mozart-Schubert-Mahler project with the Scottish

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Isabel Leonard



Making her BSO debut in this concert, the twenty-four-year-old mezzo-soprano Isabel Leonard is currently completing her master's degree at the Juilliard School. In the 2005-06 season, in November, she performed with soprano Barbara Bonney in recital at Alice Tully Hall, presented by the Chamber Music Society of Lincoln Center. As a recipient of a Marilyn Horne Foundation Award at the prestigious Music Academy of the West, she was presented in a solo recital by the Foundation this past December as part of its "On Wings of Song" series in New York City. Ms. Leonard made her European and professional stage debut this summer, as Zerlina in *Don Giovanni* with the Opéra National de Bordeaux. In October 2006 she will appear in Ravel's *L'Enfant et les sortilèges* with the New York Philharmonic conducted by Lorin Maazel. She will make her American stage debut in February 2007, as Stephano in Atlanta Opera's production of Gounod's *Roméo et Juliette*. Ms. Leonard sang the role of Masha in the Juilliard Opera Theatre production of Wargo's *The Music Shop* while studying at Juilliard in 2005 and was soloist in Mahler's Symphony No. 4 at the Aspen Music Festival. In previous seasons she has participated in a master class with James Levine through the Marilyn Horne Foundation at Carnegie Hall's Zankel Hall; appeared with the New York Philharmonic in Bernstein's *Candide* under the direction of Lonny Price; sang the roles of the female cat and squirrel in Ravel's *L'Enfant et les sortilèges*, and covered the role of Mařenka in Smetana's *The Bartered Bride*. A native New Yorker, Isabel Leonard received her bachelor of music degree at the Juilliard School and currently studies with Edith Bers. She has also studied with Marilyn Horne, Brian Zeger, Warren Jones, and Margo Garrett.

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Saturday, August 26, at 8:30
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BEETHOVEN — Piano Concerto No. 2 in B-flat, Opus 19

Allegro con brio
Adagio
Rondo: Molto allegro

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BRUCKNER — Symphony No. 7 in E

Allegro moderato
Adagio: Sehr feierlich und sehr langsam
[Very solemn and very slow]
Scherzo: Sehr schnell [Very fast]
Finale: Bewegt, doch nicht schnell
[Moving along, but not fast]

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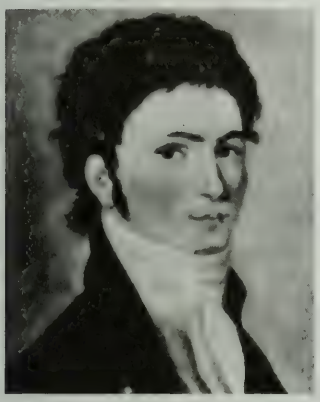
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NOTES ON THE PROGRAM

Ludwig van Beethoven (1770-1827)
Piano Concerto No. 2 in B-flat, Opus 19

First performance: March 29, 1795, Vienna, Beethoven cond. (though he completely revised the work before playing it again in Prague in 1798, that being the version we know today). *First BSO performance*: February 1948 (!), Richard Burgin cond. (in New Haven), Bruce Simonds, soloist. *First Tanglewood performance*: July 9, 1965, Erich Leinsdorf cond., Theodore Lettvin, soloist. *Most recent Tanglewood performance*: August 17, 1997, Kent Nagano cond., Emanuel Ax, soloist.

Beethoven had gone from Bonn to Vienna in 1792, a twenty-two-year-old pianist and composer eager to make his mark in a big way. He knew the music of Mozart, who had died the year before, and he studied with Haydn. The work of these two composers made its mark on him, and it is evident in the B-flat piano concerto, written while Haydn was away on his second London journey. The orchestra—which lacks clarinets—probably reflects the practice of Haydn, who came to employ the clarinet regularly only late in his life. And it may also recall Mozart's last piano concerto, K.595, which is also in B-flat and (unusually for Mozart) omits trumpets and timpani.



The work was evidently completed only just in the nick of time. Beethoven was scheduled to play it on a concert that was part of an annual series of benefits for the widows of members of the Tonkünstlergesellschaft (Society of Musicians), and he had apparently not had the time to write it all out. His friend Franz Wegeler recalled, "Not until the afternoon of the second day before the concert did he write the rondo, and then while suffering from a pretty severe colic which frequently afflicted him. I relieved him with simple remedies so far as I could. In the anteroom sat four copyists to whom he handed sheet after sheet as soon as it was finished." The rehearsal took place in Beethoven's room the next day. Also according to Wegeler, Beethoven's piano was found to be a half-tone lower than the wind instruments, necessitating an at-sight transposition of his own part by the composer.

When the opportunity arose for a performance in Prague, Beethoven undertook a substantial revision of the score, especially of the first movement. By this time the C major concerto had already appeared in print, and he had to publish the earlier work in B-flat as "No. 2." This fact disgruntled Beethoven, who never lost an opportunity to set the record straight, since he felt that he had made progress between the two works. Of course Beethoven never disowned the concerto—he simply felt he had moved beyond it; like every composer, he wanted his most recent work to be heard and appreciated. We are likely to hear them with ears dulled by familiarity and to underrate their originality, but one young Czech musician, Tomaschek, who heard the B-flat concerto in Prague, shows us how striking it was at the time:

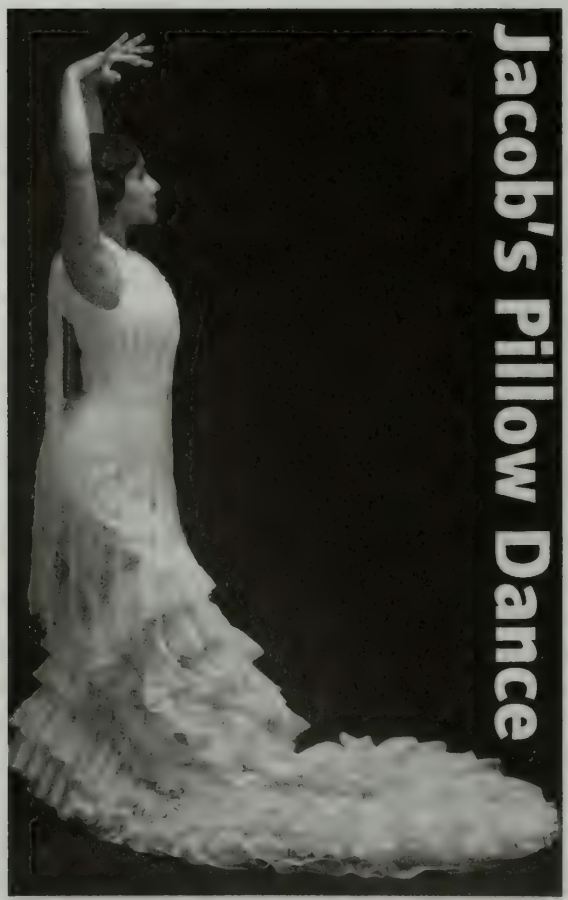
> I admired his powerful and brilliant playing, but his frequent daring deviations from one motive to another, whereby the organic connection, the gradual development of ideas was broken up, did not escape me. Evils of this nature frequently weaken his greatest compositions, those which sprang from a too exuberant conception. It is not seldom that the unbiased listener is rudely awakened from his transport. The singular and original seemed to be his chief aim in composition...

We, on the other hand, are likely to notice the Mozartean trick of combining a forceful and a lyrical idea together in the opening phrase, or the Haydnesque emphasis on

rhythmic upbeat ideas, and fail to notice that already Beethoven has an obsession for unexpected changes of harmony. The first of these is signalled in the simplest way—the full orchestra hammers out three repeated C's *fortissimo*, followed by an echo, *pianissimo*, on D-flat. The melody seems about to continue in D-flat, a key very remote from where we just were, until Beethoven quickly engineers a phrase that brings it around to the "right" place. It is true that he may have learned this trick from Haydn, who used it frequently, but it became a central element of Beethoven's musical armamentarium.

The slow movement may not yet show us a Beethoven capable of the most extraordinary profundities, but he is certainly already a master of the art of variation and decoration, which would ultimately lead beyond the facile and the merely pretty to new worlds of expression. When the orchestra plays the conventional six-four chord, the usual invitation to a soloist to take off on an elaborate cadenza, Beethoven has, in effect, composed an anti-cadenza by writing just a few notes, leaping up at first and then dropping back in a dying fall, to which he added the note, "with great expression."

The unusual rhythm of the main theme marks the rondo finale. This movement apparently underwent a good deal of revision for the 1798 performance, and it appears as if the original version had had a far more ordinary form of the rhythm in the main theme. The piano plays this "normal" form of the 6/8 rhythm at one point in the middle



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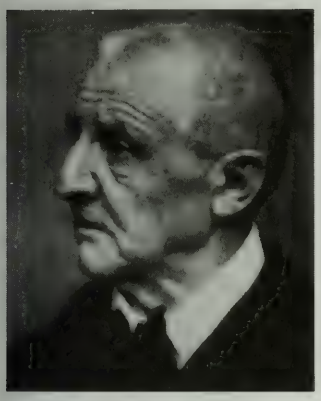
of the movement (is that intentional, or did Beethoven forget to revise those bars?)—and there is little doubt that the final version has more spice to it. The rondo plays all sorts of little harmonic and rhythmic tricks, with the aim of leaving its listeners smiling. It is a trick that Beethoven has already learned in this first completed concerto.

—Steven Ledbetter

Anton Bruckner (1824-1896)
Symphony No. 7 in E

First performance: December 30, 1884, Leipzig Gewandhaus Orchestra, Arthur Nikisch cond. *First BSO performance*: January 1887, Wilhelm Gericke cond. *First Tanglewood performance*: July 29, 1950, Serge Koussevitzky cond. *Most recent Tanglewood performance*: July 21, 1978, Klaus Tennstedt cond.

Bruckner was born in a village where his father, like his father before him, was the schoolmaster. Before that, and as far back as the fourteenth century, the Bruckners had been farmers and laborers. He sang in the choir, was allowed to play the organ, and learned musical rudiments from a cousin. In 1837, the year his father died, the twelve-year-old Anton was taken as a choirboy into the Augustinian monastery of St. Florian, whose buildings, Austrian Baroque at its most splendid, dominate the countryside southeast of Linz. There the musician and man gradually emerged. In 1840 he first heard orchestral music by Beethoven and Weber. He studied Bach's *Art of Fugue* and *Well-tempered Clavier*, became acquainted with the works of Schubert and Mendelssohn, played dance music for a living, and equipped himself to become a schoolteacher. In 1848 he was appointed organist at St. Florian. All his life, he was never to feel so sure anywhere as on the organ bench. As organist he enjoyed the success that was withheld from him as a composer; in Paris he played in a crowded Notre-Dame before an audience that included Franck, Saint-Saëns, Auber, and Gounod; the Vienna Chamber of Commerce sponsored a series of recitals in London (one every day for a week in the Royal Albert Hall and five more in the Crystal Palace); and when the sixty-seven-year-old master stood as a newly created Doctor of Philosophy before the *Rector magnificus* of Vienna's university, he said "I cannot find the words to thank you as I would wish, but if there were an organ here, I could tell you."



And all the while at St. Florian, he composed whatever the community needed, from sacred motets to dances for piano four-hands to part-songs for men's choral societies. In 1855 he began to travel regularly to Vienna for lessons with Simon Sechter, the tsar of Austria's music-theory world. (Twenty-seven years earlier, at the same age and, as it turned out, just two weeks before his death, Schubert had decided on the same step.) Sechter was a curious figure, who, to clear his head, wrote a fugue every morning of his adult life and whose compositions include polyphonic fantasies for piano duet on operatic airs as well as settings of chapters from a geography textbook and, once, of an entire issue of a Viennese newspaper. In Bruckner he met his match when it came to compulsive counterpointing, and, on one particular occasion, when he received from his pupil seventeen filled exercise books at the same time, he felt obliged to caution the young man about overdoing it and the possible perils to his health. In person and by correspondence, Bruckner worked with Sechter for six years, during which time he was forbidden to do any free composition. He emerged with a *Meisterbrief* (a certificate of mastery like those issued by the old guilds), a nervous breakdown, and a sovereign command of contrapuntal craft. But Bruckner's hunger for learning was not yet stilled, and

he went on to study with Otto Kitzler, principal cellist of the Linz theater orchestra. While Sechter was oriented to the past, Kitzler taught from modern scores by Beethoven, Mendelssohn, and even Wagner, whose *Tannhäuser* he was determined to perform in Linz and which he analyzed with his eager student.

At the end of his time with Kitzler, Bruckner was in his fortieth year and ready to heed his vocation as composer. He began work on the symphony he was later to call "*die Nullte*"—No. 0—and, over the next decade, followed that with three Masses and the first version of symphonies 1 through 4. Momentous events in his life included his first time seeing *Tristan* and meeting Wagner, both in 1865; his move to Vienna in 1868; and the success of the First and Second symphonies in Linz and Vienna in 1868 and 1873 respectively.

Friends had talked him into the move to Vienna, where, for less money than he was making as cathedral organist in Linz, he taught organ, counterpoint, and figured bass at the Conservatory and where he occupied an unpaid and essentially imaginary post of Court Organist *in exspectans*. He could not afford to have his Fourth Symphony copied, and he was convinced he would "celebrate the idiocy of [his] move" in debtor's prison. He found himself drawn into the musico-political war between the Wagnerians and the supporters of Brahms, a conflict in which he was temperamentally unsuited to engage and which in any event did not interest him. Altogether, with his peasant speech, his social clumsiness, his clothes that looked as though a carpenter had built them, his disastrous inclination to fall in love with girls of sixteen, his piety (he knelt to pray in the middle of a counterpoint class when he heard the *angelus* sound from the church next door), his powerful intelligence that functioned only when channeled into musical composition, his unawareness of intellectual or political currents of his or any other day, Bruckner was not a likely candidate for survival in the sort of compost-heap of gossip and intrigue that Vienna was, nor indeed anywhere in the world where for a composer



so much depended on things other than his skill at inventing music.

Buoyed by occasional successes, wounded and bewildered by rather more frequent failures, pushed this way and that by ardent and sometimes profoundly misguided disciples, Bruckner found himself firm in his vocation as a symphonist. He had learned from Beethoven about scale, preparation and suspense, mystery, and the ethical content of music, from Schubert something about a specifically Austrian tone and much about the handling of harmony; from Wagner, along with a few mannerisms, everything about a sense of slow tempo, a breadth of unfolding previously unknown to instrumental music. The vision, in the largest sense, is his own. So is the simple magnificence of sound. The Fifth Symphony of 1875-78, the craggiest of Bruckner's mountains, is the summit of this first long stage of his growth, his gradual discovery of a new and extraordinary idea of the symphony. A string quintet, whose Adagio is as great a slow movement as chamber music has to show after Beethoven, followed in 1879, and the subtle Sixth Symphony, which Bruckner himself thought his boldest, was completed in 1881. He then began almost at once on the Seventh, the work that most consistently brought him the most unqualified successes, that was the most widely circulated (performances in Munich, Karlsruhe, Vienna, Graz, Hamburg, Cologne, Amsterdam, Chicago, New York, Boston, Berlin, London, and Budapest following a Leipzig premiere within three years), and which still speaks to audiences with a quite singular directness.



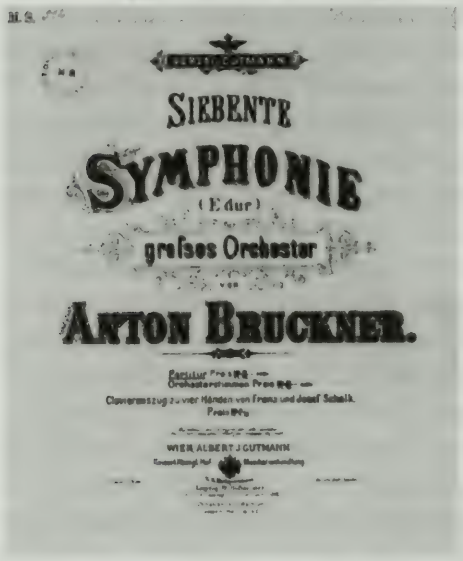
Arthur Nikisch, who conducted the premiere of Bruckner's Seventh Symphony, and who was conductor of the Boston Symphony Orchestra from 1889 to 1893

Six of Bruckner's symphonies begin with a hum from which thematic fragments detach themselves or against which he projects a spacious melody. Here in the Seventh, as Robert Simpson so aptly says it in his beautiful study of Bruckner, "the entrance... leads to a very lofty and light interior," a vastly arching melody in which the cellos are subtly supported, now by a horn, now by the violas, now by a clarinet. To the extent that Bruckner here conveys the feeling of an immense arch, he is giving us in microcosm the sense of this entire movement with its grand pull away from the opening E major into the regions of B minor and B major, and its sovereign reconquest of the original tonality.

Until the solemn Adagio begins we don't even notice that Bruckner has so far stayed away from one of the most obvious harmonies to which a movement in E major might aspire, that of the relative minor, C-sharp.* With that harmony that is both so close and so new, he introduces a new sound, that of a quartet of Wagner tubas, instruments designed for *Der Ring des Nibelungen* and intended to combine the mellowness of horns with something of the weight of tuba tone. There is, however, a deeper association with Wagner, for in January 1883, Bruckner wrote to the conductor Felix Mottl: "One day I came home and felt very sad. The thought had crossed my mind that before long the

*The relative minor is that minor key whose scale uses the same notes as that of its relative major. In general, when two keys share a large number of notes, we speak of them as closely related; conversely, when two keys share relatively few notes, we speak of them as distant or remote. The more distant two keys are, the more striking, or dramatic, or even startling, a shift from one to the other is apt to be, though, as Bruckner does here, it is possible for a composer paradoxically to make a close key feel like fresh territory.

Master would die, and then the C-sharp minor theme of the Adagio came to me." Wagner did in fact die in Venice on February 13, and the quiet closing music that begins with the quartet of tubas and contrabass tuba became Bruckner's memorial to the man he worshipped above all living musicians. What would one not give to have been present when at one of his improvisations at St. Florian's Bruckner wove together his own Adagio with the music for Siegfried's funeral?



From the first printing of Bruckner's Symphony No. 7

Following the example of Beethoven's Ninth, Bruckner builds the movement on two contrasting ideas—the initial solemn one in minor, in 4/4 time, and a more pastoral, Schubertian one in major and in triple meter—of which the second is abandoned after two statements, both scored with striking richness and loveliness. What the strings play immediately after the movement begins, a firm sequence of rising steps, is an allusion to music in Bruckner's own *Te Deum*, his last choral work on a large scale, in progress at the same time as the symphony, and completed in March 1884. The words at that point in the *Te Deum* are "*non confundar in aeternum*" ("let me not be confounded for ever"), and Bruckner uses the momentum of those upward steps to build a great climax in the first variation. Later he achieves another, one as stupendous as we can find in any symphony, and reached in a place—C major—that is almost unimaginably far from the harmonic origins of the movement. From that summit the music descends into the grief-stricken, then profoundly peaceful, threnody for Wagner.



In most performances, the thrilling arrival at the great C major climax in the Adagio is marked by a clash of cymbals with a roll of drums and triangle. This has been controversial almost from the beginning. It is clear that the cymbals and triangle were an afterthought of Bruckner's, for their entry appears on an insert to the autograph score. To this insert Bruckner added six question marks! These have been crossed out and the words "*gilt nicht*" ("not valid") added above the measure in question; not all scholars, however, are convinced that this notation is in Bruckner's hand.

From a letter written by Josef Schalk to his brother Franz, we know that the cymbal clash in the Adagio of the Seventh was their idea and that the twenty-nine-year-old Arthur Nikisch, who conducted the premiere, talked Bruckner into accepting it—"which delights us wildly." The structurally similar climax of the Adagio of Bruckner's Symphony No. 8 has two cymbal clashes of undisputed authenticity; citing this parallel case, some measure of doubt about who added the "*gilt nicht*," and the undeniable effectiveness of this spectacular punctuation, most conductors use the cymbals and triangle in the Seventh.

The third movement is a scherzo dominated by the restless ostinato of strings and the cheerily trumpeting cock-crow with which it begins. As is Bruckner's custom, the Trio is slightly slower, lightly scored, and pastoral in character. One of the features that define its pastoral nature is the prevalence of bagpipe-like, long-held notes in the bass, much as one might find them in musette movements in Baroque music.

The finale, to quote Simpson again, "blends solemnity and humor in festive grandeur." It presents highly diversified ideas that run the gamut from the capricious and even the magnificently grotesque to the sublimely simple. Here, to hang on to any semblance of order, it is necessary to ignore the many tempo modifications that almost certainly go back to Nikisch rather than to Bruckner, which unfortunately are still to be found in the widely used score edited by Leopold Nowak for the International Bruckner



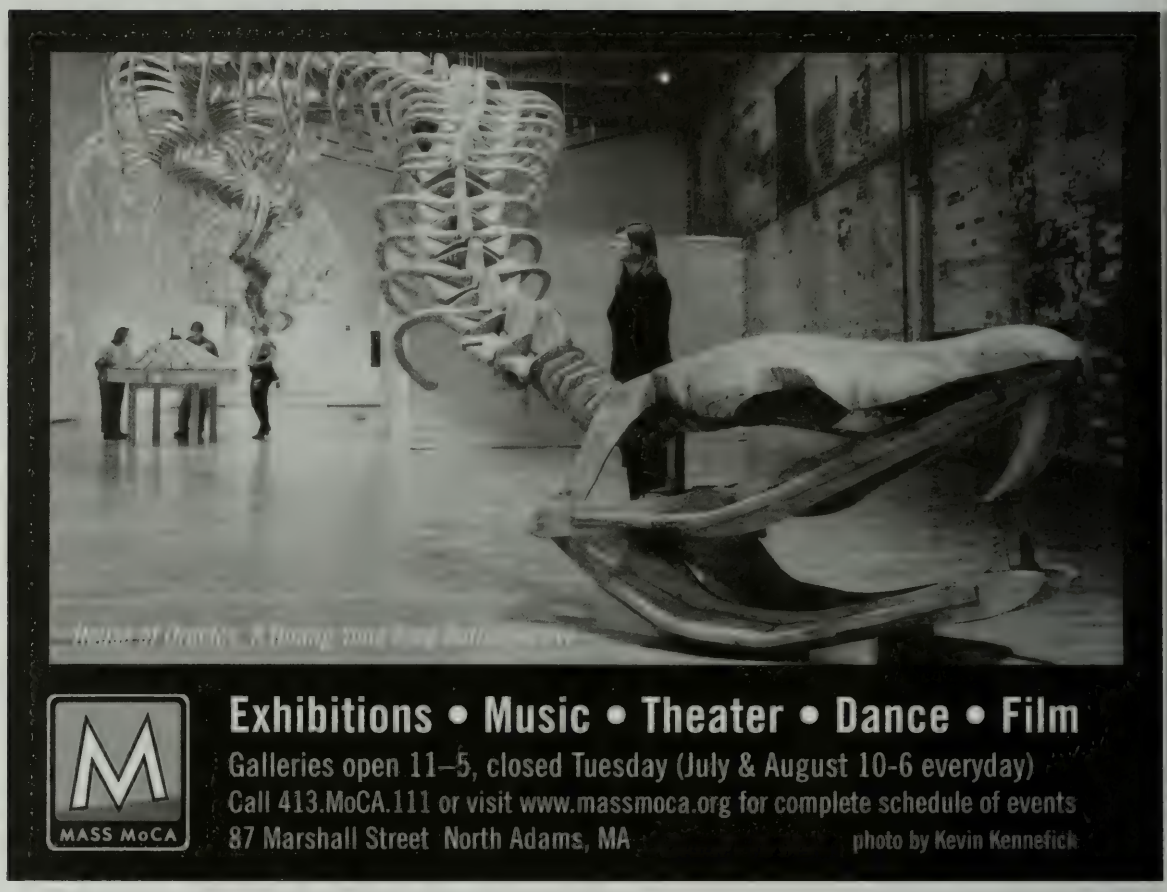
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Society, and whose observance produces a distressingly spastic effect.* At the end, all is gathered into a blaze of E major as intimations of the symphony's beginning return and the heavens open.

—Michael Steinberg

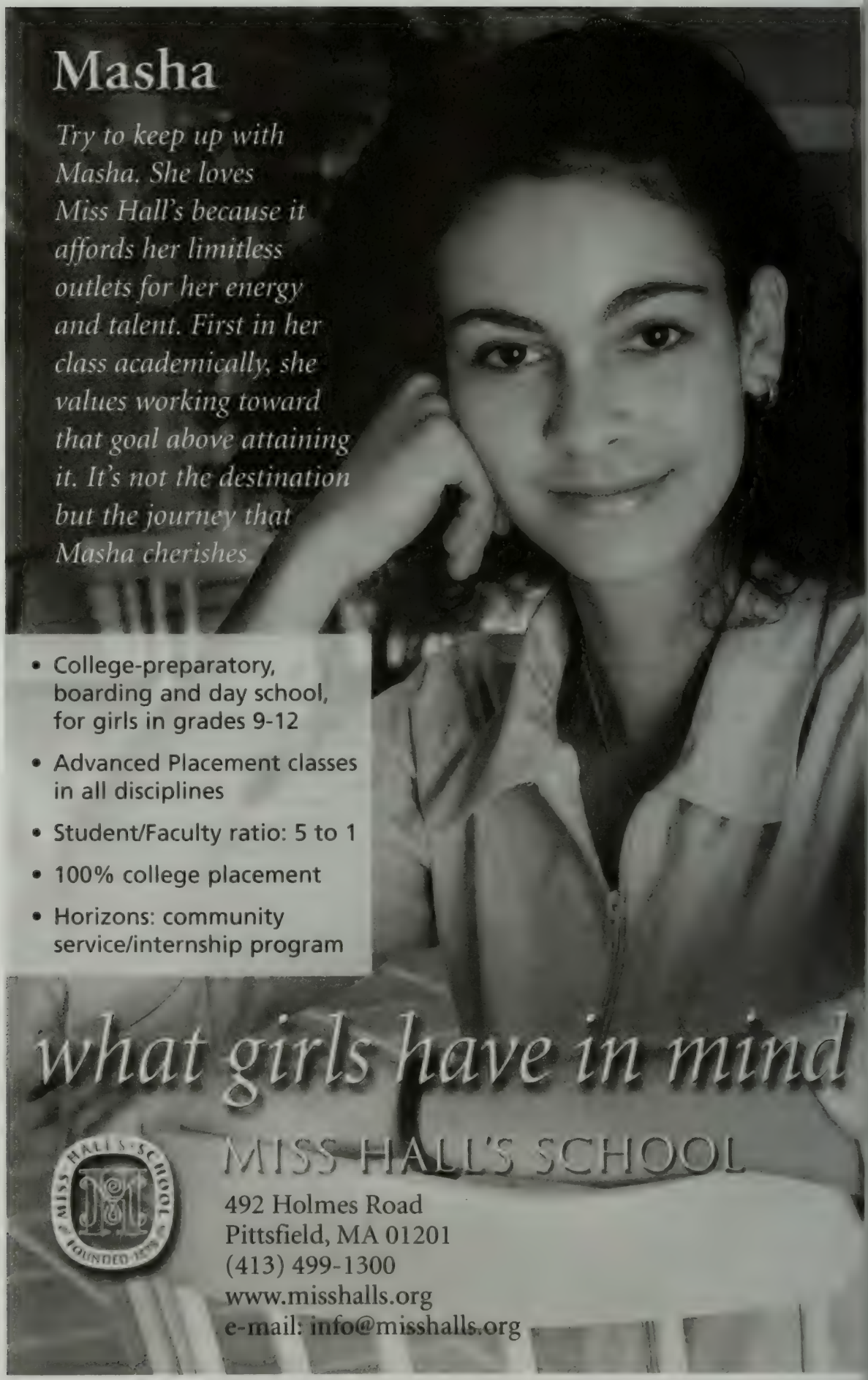
*Nikisch, who was conductor of the Boston Symphony Orchestra from 1889 to 1893 and who appeared in Boston with the London Symphony as late as 1912, was a conductor evidently of genius and of undoubted and extraordinary magnetic force for players and audiences alike. Toscanini condemned him as inclined to draw attention to himself at the expense of the music (see, for example, B.H. Haggin's article "From Toscanini to Klemperer" in the July 1977 issue of *Encounter*), but other observers, including Sir Adrian Boult and Roger Sessions, cannot say enough in praise of the simplicity of his method and the effect of inevitability his interpretations had. It seems altogether believable that he himself could make perfect and convincing sense of those tempo changes which seem so grotesque when written down and then reinterpreted by other conductors.

GUEST ARTISTS

Herbert Blomstedt



Herbert Blomstedt recently concluded his tenure as music director of the Gewandhaus Orchestra of Leipzig after seven seasons. His collaboration with that orchestra produced a number of important and highly praised recordings, including Brahms's Fourth Symphony and the Bruckner Ninth on Decca. In addition, he introduced numerous Scandinavian works and compositions from the early Classical and Baroque periods into the orchestra's programming. Born in Springfield, Massachusetts, in 1927, Herbert Blomstedt moved with his family to Sweden in 1929. He studied at the Royal College of Music in Stockholm and the University of Uppsala, and studied conducting with the legendary Igor Markevitch, with Jean Morel at the Juilliard School, and with Leonard Bernstein at Tanglewood, where he received the Koussevitzky Conducting Prize in 1953. The following year he made his conducting debut with the Stockholm Philharmonic and was appointed music director of the Norrköping (Sweden) Symphony. In 1955 he took first prize at the Salzburg conducting competition. Mr. Blomstedt has been music director of the Oslo Philharmonic, Danish Radio Symphony, and the Swedish Radio Symphony, and chief conductor of Hamburg's North German Radio Symphony Orchestra. In 1975 the musicians of the Dresden Staatskapelle invited him to become music director; during his decade with that orchestra he led them on major international tours, including their first visit to the United States. Following his San Francisco Symphony debut in February 1984, he was immediately appointed music director. In his decade at the helm, he led that orchestra to worldwide recognition, with tours of Europe, Asia, and the United States, and concerts at major festivals including Salzburg, Edinburgh, and Lucerne. He is now the San Francisco Symphony's Conductor Laureate. His recordings with the San Francisco Symphony on London/Decca have received such prestigious awards as France's Grand Prix du Disque for Nielsen's Fourth and Fifth symphonies, Britain's *Gramophone* Award for Nielsen's Second and Third symphonies, Japan's Record Academy Award for Grieg's *Peer Gynt*, and Grammy awards for Orff's *Carmina burana* and Brahms's *German Requiem*. Their Grammy-nominated recording of Mahler's Symphony No. 2 received the Prize of the German Record Critics for Best Recording in 1995. Mr. Blomstedt has received Columbia University's Ditson Award for distinguished service to American Music, the Anton Bruckner Prize in Linz, and the Carl Nielsen Prize in Copenhagen. His numerous distinctions include membership in the Royal Musical Academy of Stockholm. He is a Knight of the North Star, Stockholm, and a Knight of the Dannebrogen Copenhagen. During 2006 his guest appearances in the United States include the San Francisco Symphony, Los Angeles Philharmonic, Boston Symphony, Philadelphia Orches-


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tra, and his debut with the Cleveland Orchestra. Herbert Blomstedt made his Boston Symphony Orchestra debut at Tanglewood in August 1980 and his BSO subscription series debut in February 2004. He made his first appearance with the Tanglewood Music Center Orchestra earlier this summer and also leads two programs (last Saturday and tonight) with the Boston Symphony this month.

Emanuel Ax



Emanuel Ax appears each season with major symphony orchestras worldwide as well as in recital and chamber music, commissioning and performing new music, and adding to his acclaimed discography. Mr. Ax captured public attention in 1974 when he won the first Arthur Rubinstein International Piano Competition in Tel Aviv, followed by the Michaels Award of Young Concert Artists in 1975 and, four years later, the Avery Fisher Prize. An exclusive Sony Classical recording artist since 1987, he made his label debut with a collection of Chopin scherzos and mazurkas. He has also recorded two-piano music with Yefim Bronfman, Chopin's complete works for piano and orchestra, Brahms's Piano Concerto No. 2 with Bernard Haitink and the Boston Symphony, the complete Haydn piano sonatas (two discs of which have won Grammys), the two Liszt concertos paired with the Schoenberg Concerto, three solo Brahms albums, an album of tangos by Astor Piazzolla, and John Adams's *Century Rolls* with the Cleveland Orchestra. During 2005-06 Mr. Ax was pianist-in-residence with the Berlin Philharmonic, performing with the orchestra and Sir Simon Rattle in Berlin and New York and in chamber music performances with orchestra musicians. Other current season highlights include a United States tour with the National Symphony and Leonard Slatkin; recitals in London, Vienna, and at New York's Carnegie Hall; and a duo-recital tour with Richard Stoltzman. In recent years Mr. Ax has turned his attention to the music of such diverse 20th-century composers as Sir Michael Tippett, Hans Werner Henze, Paul Hindemith, Ezra Laderman, Peter Lieberson, Joseph Schwantner, William Bolcom, André Previn, and Aaron Copland. He has worked regularly with such artists as Young Uck Kim, Cho-Liang Lin, Yo-Yo Ma, Peter Serkin, and Jaime Laredo, and was a frequent collaborator with the late Isaac Stern. His duo recordings of the Beethoven and Brahms sonatas for cello and piano with Yo-Yo Ma won three Grammy awards. The pair has also teamed with Richard Stoltzman for a Grammy-winning album of clarinet trios and with Pamela Frank, Rebecca Young, and Edgar Meyer for the Schubert *Trout* Quintet. The Ax-Stern-Laredo-Ma Quartet recorded the piano quartets of Beethoven, Brahms, Dvořák, Fauré, Mozart, and Schumann for Sony Classical. Born in Lvov, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. His studies at the Juilliard School were greatly supported by the sponsorship of the Epstein Scholarship Program of the Boys Clubs of America, and he subsequently won the Young Concert Artists Award. His piano teacher was Mieczylaw Munz. Mr. Ax attended Columbia University, where he majored in French. He resides in New York City with his wife, the pianist Yoko Nozaki; they have two children together, Joseph and Sarah. Emanuel Ax made his BSO debut at Tanglewood in 1978 and has since been a regular guest soloist with the orchestra. This is his third appearance at Tanglewood this summer, having been preceded by a Boston Symphony appearance under Bernard Haitink's direction last month (playing Mozart's Piano Concerto No. 22 in E-flat, K.482) and an all-Beethoven recital in Ozawa Hall with Yo-Yo Ma this past Wednesday.

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RAFAEL FRÜHBECK DE BURGOS conducting

ALL-BEETHOVEN PROGRAM

Piano Concerto No. 4 in G, Opus 58

Allegro moderato
Andante con moto
Rondo: Vivace

YEFIM BRONFMAN

INTERMISSION

Symphony No. 7 in A, Opus 92

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Allegretto
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NOTES ON THE PROGRAM

Ludwig van Beethoven (1770-1827)
Piano Concerto No. 4 in G, Opus 58

First performance: March 1807, home of Prince Lobkowitz (private performance); December 22, 1808, Vienna, with Beethoven as soloist (public premiere). *First BSO performance*: December 1881, Georg Henschel cond., George W. Sumner, soloist. *First Tanglewood performance*: August 3, 1947, Serge Koussevitzky cond., Joseph Battista, soloist. *Most recent Tanglewood performance by the BSO*: July 20, 2001, Sir Andrew Davis cond., Emanuel Ax, soloist. *Most recent Tanglewood performance*: August 22, 2004, Tanglewood Music Center Orchestra, James DePreist cond., Garrick Ohlsson, soloist (as part of that summer's Leonard Bernstein Memorial Concert).

During the years immediately following the composition and private first performance of the *Eroica* Symphony, that overwhelming breakthrough in Beethoven's output, ideas for new compositions crowded the composer's sketchbooks, and one important piece after another was completed in rapid succession. Normally he worked on several pieces at a time during this fruitful period and assigned opus numbers as they were completed. The *Eroica* (Opus 55) was composed in 1803, though final touches were probably added early in the following year. From 1804 to early 1806 Beethoven was deeply engrossed in the composition and first revision of his opera *Leonore* (ultimately to be known as *Fidelio*), but this did not prevent him from completing as well three piano sonatas (including two of the biggest and most famous, the *Waldstein*, Opus 53, and the *Appassionata*, Opus 57), the Triple Concerto (Opus 56), the Fourth Piano Concerto (Opus 58), and the *Razumovsky* string quartets (Opus 59). By the end of 1806 he had added the Fourth Symphony (Opus 60) and the Violin Concerto (Opus 61), and he had undertaken a good deal of work already on the piece that became the Fifth Symphony. Truly a heady outpouring of extraordinary music!



The opening of the Fourth Concerto's first movement went through some development before achieving its very striking final form, one of the most memorable beginnings of any concerto. Rather than allowing the orchestra to have its extended say unimpeded during a lengthy ritornello, Beethoven chose to establish the presence of the soloist at once—not with brilliant self-assertion (he was to do that in his next piano concerto), but rather with gentle insinuation, singing a quiet phrase ending on a half-cadence, which requires some sort of response from the orchestra. This response—quiet, but startling in the choice of harmony—produces a moment of rich poetry that echoes in the mind through the rest of the movement.

Having established his presence in the opening phrase, the soloist lapses into his customary silence while the orchestra completes the ritornello. This is the first orchestral ritornello in a Beethoven concerto that shows complete understanding of the symphonic ritornello as perfected by Mozart: though constantly feinting at distant keys, the music never really moves away from the tonic until the soloist enters; and the material presented not only offers ample scope for further development, it also reserves at least one important theme for the soloist. The entry of the soloist at the end of the ritornello tells us that this is going to be a movement on the grand scale, since the solo has a long period of suspenseful preparation—scales, trills, and the like—before actually plunging into the heart of the material already heard. The solo exposition is a reworking of the orchestral ritornello, but it conveys a sense of the greatest breadth and freedom as Beethoven

expands on familiar ideas and modulates to the dominant for an entirely new theme (heard first in the strings, then in a chuckling variation on the piano). Surprises abound as the soloist works up to an extended trill, from which conditioning leads us to expect a *fortissimo* orchestral close leading on to the development. That close comes, to be sure, but not before the pianist coyly inserts a sweetly expressive version of a theme that is otherwise grand and overpowering. The soloist leads off the development on an unexpected pitch, reiterating the ubiquitous rhythmic pattern of the three eighth-note pick-up and a downbeat that this concerto shares with the Fifth Symphony. The woodwinds continue the motive almost throughout the development, finally persuading the rest of the orchestra to go along in an intensification that leads to the pianist's *fortissimo* restatement of what had been poetic lyricism at the very opening.

The brief slow movement, with its strict segregation of soloist and orchestral strings (the remainder of the orchestra is silent), is so striking that it seems to demand explanation. Professor Owen Jander of Wellesley College has suggested that the movement as a whole is Beethoven's translation into sound of the story of Orpheus and Euridice. (Vienna at that time was enjoying a sudden spurt of interest in Ovid's *Metamorphoses*, one of the principal classical sources of the Orpheus legend, which had long been popular with composers given its demonstration of the power of music over even the forces of death.)

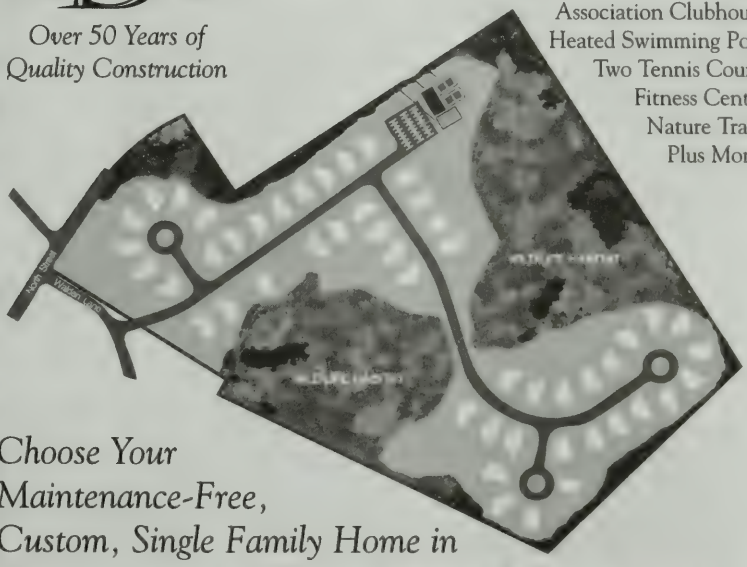
The second movement ends in E minor. Beethoven establishes a direct link to the third movement—and a wonderful musical surprise—by retaining two of the notes of the E minor triad (E and G) and reharmonizing them as part of a chord of C major. Thus the rondo theme of the last movement always seems to begin in the "wrong" key, since by the end of the phrase it has worked its way around to the home key of G. This gives Beethoven special opportunities for witty musical sleight-of-hand, since his returns to the rondo theme throughout the movement will come through harmonic preparation not of the home G, but of the "off-key" beginning of C. This movement, too, is spa-




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cious and rich in ideas, many of them developed from four tiny melodic and rhythmic figures contained in the rondo theme itself. Most of the movement rushes along at a great pace, though there is a smooth and relaxed second theme by way of contrast. Soon after this has been recapitulated, Beethoven offers a rich and rare moment of unusual (for him) orchestral color: under a continuing delicate spray of notes high up in the piano, the divided violas play a smoothed-out, almost rhythmless version of the main theme; it comes as such a surprise that they are almost through before we recognize what is happening. But this same smooth version of the crisp rondo theme recurs in the enormous coda, first in bassoon and clarinets, then—most wonderfully—in a canon between the piano's left hand and the bassoons and clarinets, before the final full orchestral statement of the theme brings the concerto to its brilliant close with some last prankish echoes.

—Steven Ledbetter

Ludwig van Beethoven
Symphony No. 7 in A, Opus 92

First performance: December 8, 1813, Vienna, Beethoven cond. *First BSO performance*: February 1882, Georg Henschel cond. *First Berkshire Festival performance*: August 13, 1936, at Holmwood, Serge Koussevitzky cond. (the BSO's first concert in the Berkshires). *First Tanglewood performance*: August 5, 1939, Koussevitzky cond. *Most recent Tanglewood performance by the BSO*: July 12, 2003, Rafael Frühbeck de Burgos cond. *Most recent Tanglewood performance*: July 18, 2004, Orchestra of St. Luke's, Donald Runnicles cond.

By 1812 much had changed in Beethoven's life and career since the extraordinary period between 1802 and 1809, when he produced a flood of masterpieces perhaps unprecedented in the history of music. In 1809, however, around the time of the premiere



of the Fifth and Sixth symphonies, this stupendous level of production abruptly fell off. Though there was much extraordinary music to come, Beethoven never again composed with the kind of fury he possessed in the first decade of the century.



What happened? Beethoven was increasingly ill and his bad hearing getting worse. However, given his ability to transcend physical misery, it is more likely that his decline in production came from expressive quandaries. He had begun to sense that the train of ideas that had sustained him through the previous decade was close to being played out. He had to find something new.

It is in the Seventh and Eighth symphonies that we see the turn toward the third period taking shape. In the Seventh Beethoven put aside for good the heroic model of the Third and Fifth symphonies, but he had not yet arrived at the inward music of the late works.

If not heroic or sublime, then what for the Seventh? A kind of Bacchic trance, dance music from beginning to end. Wagner called it "the apotheosis of the dance." But the Seventh dances unlike any symphony before: it dances wildly and relentlessly, dances almost heroically, dances in obsessive rhythms whether fast or slow. Nothing as decorous as a minuet here; it's rather shouting horns and skirling strings (skirling being what bagpipes do).

The symphony's expansive and grandiose introduction strikes a note at once appropriate and misleading: the fast dance that eventually starts out from it seems something of a surprise. But from the introduction's slow-striding opening theme many other melodies will flow. Above all the introduction defines the symphony in its harmonies: wandering without being restless so much as brash and audacious, with a tendency to leap nimbly



from key to key by nudging the bass up or down a notch. And the introduction defines key relationships to be thumbprints of late Beethoven: around the central key of A major he groups F major and C major, keys a third up and a third down. That group of keys will persist through the symphony, just as D and B-flat persist in the Ninth.

With a coy transition from the introduction, we're off into the first movement Vivace, quietly at first but with rapidly mounting intensity. The movement is a titanic gigue. Its dominant dotted rhythmic figure is as relentless as the Fifth Symphony's famous figure, but here the effect is mesmerizing rather than fateful. Rhythm plays a more central role than melody here, though there is a pretty folk tune in residence. More, though, the music is engaged in quick changes of key in startling directions, everything propelled by the rhythm. From the first time you hear the symphony's outer movements, meanwhile, you never forget the lusty and rollicking horns.

Nor are you likely to forget the first time you hear the stately and mournful dance of the second movement, in A minor. It has been an abiding hit and an object of near-obsession since its first performances. The idea is a process of intensification, adding layer on layer to the inexorably marching chords (with their poignant chromaticism that Germans call *moll-Dur*, minor-major). Once again, in a slowish movement now, the music is animated by an irresistible rhythmic momentum. For contrast comes a sweet, harmonically stable B section in A major (plus C, a third up). Rondo-like, the opening theme returns twice, lightened, turned into a fugue, the last time serving as coda.

The scherzo is racing, eruptive, giddy, its main theme beginning in F major and ending up a third in A, from one flat to three sharps in a flash. We're back to brash shifts of key animated by relentless rhythm. The Trio provides maximum contrast, slowing to a kind of majestic dance tableau, as frozen in harmony and gesture as a painting of a ball. The Trio returns twice and jokingly feints at a third time before Beethoven slams the door.

The purpose of the finale seems to be, amazingly, to ratchet the energy higher than it has yet been. If earlier we have had exuberance, brilliance, stateliness, those moods of dance, now we have something on the edge of delirium, in the best and most intoxicating way: stamping and whirling two-beat fiddling, with the horns in high spirits again. Does any other symphonic movement sweep you off your feet and take your breath away so nearly literally as this one?

The Seventh was premiered in December 1813 as part of the ceremonies around the Congress of Vienna, when the aristocracy of Europe gathered with the intention of




Tanglewood



THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

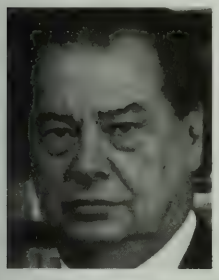
turning back the clock to before Napoleon. Beethoven would despise the reactionary results of the Congress, but that was in the future; he was glad to receive its applause. The premiere of the Seventh under his baton was one of the triumphant moments of his life. For the first of many times, the slow movement had to be encored. The orchestra was fiery and inspired, suppressing their giggles at the composer's antics on the podium. In loud sections (the only ones he could hear) Beethoven launched himself into the air, arms windmilling as if he were trying to fly; in quiet passages he all but crept under the music stand. The paper reported from the audience "a general pleasure that rose to ecstasy."

It's true that another piece premiered on the program, Beethoven's trashy and opportunistic *Wellington's Victory*, got more applause and in the next years more performances. But for the moment he was not too proud to bask a little, pocket the handsome proceeds, perhaps to enjoy with a sardonic laugh the splendid success of the bad piece and the merely bright prospects of the good one. The Seventh after all celebrates the dance, which lives in the ecstatic and heedless moment.

—Jan Swafford

GUEST ARTISTS

Rafael Frühbeck de Burgos



Born in Burgos, Spain, in 1933, Rafael Frühbeck de Burgos studied violin, piano, theory, and composition at the Conservatories of Bilbao and Madrid, followed by conducting classes at Munich's Hochschule für Musik, where he graduated *summa cum laude*. He has held conducting posts with the Bilbao Orchestra, the Spanish National Orchestra, the Düsseldorf Symphony Orchestra, and the Montreal Symphony Orchestra. In 1998 he was named emeritus conductor of the Spanish National Orchestra. He has served as principal guest conductor of the National Symphony Orchestra in Washington, D.C., and of the Nippon Yomiuri Orchestra, becoming honorary conductor of the latter ensemble in 1991. He was also chief conductor of the Vienna Symphony Orchestra, music director of the Deutsche Oper Berlin, and chief conductor of the Berlin Radio Symphony Orchestra. Since September 2001 he has been chief conductor of the Orchestra Sinfonica Nazionale della RAI Torino; since the 2004-05 season he has been music director of the Dresden Philharmonie orchestra. As guest conductor he has led all of the major American orchestras, the Israel Philharmonic, and, in Europe, the Berlin Philharmonic, Munich Philharmonic, the Leipzig Gewandhaus Orchestra, various German radio orchestras, and the five major London orchestras. He is also a frequent guest conductor in Italy, Switzerland, France, Sweden, Norway, Denmark, and Japan, as well as at opera houses and prestigious festivals. His discography includes more than 100 recordings, for EMI, Decca, Columbia (Spain), and Collins Classics, including acclaimed releases of Orff's *Carmina burana*, Mendelssohn's *Elijah* and *St. Paul*, and the complete works of Manuel de Falla, including *L'Atlantida* and *La vida breve*. A member of the Royal Academy of Fine Arts of San Fernando since 1975, Rafael Frühbeck de Burgos has received many awards, including an honorary doctorate from the University of Navarra in Spain, the Gold Medal of the City of Vienna, the Bundesverdienstkreuz of the Republic of Austria and Germany, the Gold Medal from the Gustav Mahler International Society, and the prestigious Jacinto Guerrero Prize, which he received in 1997 from the Queen of Spain. Apart from his regular concerts and tours with the RAI Orchestra Torino and the Dresden Philharmonie, he appears regularly with the Boston Symphony Orchestra leading a wide range of repertoire both in Boston and at Tanglewood. His future commitments include reengagements in Los Angeles, New York, Pittsburgh, Montreal, and Paris, as well as with the Philharmonia in London, the London Symphony Orchestra, and La Scala of Milan. Rafael Frühbeck de Burgos made his BSO

debut in concerts in Providence and at Symphony Hall in January 1971. In recent years he has been a frequent podium guest in Boston and also at Tanglewood, where he has conducted both the BSO and the Tanglewood Music Center Orchestra. This past April at Symphony Hall he led an all-Mozart program and performances of Berlioz's Requiem. At Tanglewood this summer he closes the orchestra's 2006 summer season with this afternoon's all-Beethoven concert.

Yefim Bronfman



Yefim Bronfman is widely regarded as one of today's most talented virtuoso pianists. Highlights of 2005-06 have included a duo-recital tour and recording for EMI with flutist Emmanuel Pahud, a tour of Germany with the Tonhalle Orchestra and David Zinman, a duo recording with Nikolaj Znaider for Sony/BMG, and an appearance in Chicago with the Emerson Quartet. Mr. Bronfman appeared in the Far East with trio partners Gil Shaham and Truls Mørk, and in Japan with the Bayerische Rundfunk Orchestra conducted by Mariss Jansons. He made solo appearances with the St. Petersburg Philharmonic and Yuri Temirkanov for Carnegie Hall's opening night, with the Russian National Orchestra under Vladimir Jurowski at Lincoln Center, and with the Kirov Orchestra under Valery Gergiev at the White Nights Festival in St. Petersburg. Mr. Bronfman also appeared with the symphony orchestras of San Francisco, St. Louis, Dallas, Houston, Pittsburgh, Indianapolis, Los Angeles, Toronto, and Montreal. He has given numerous solo recitals in the leading halls of North America, Europe, and the Far East, including acclaimed debuts at Carnegie Hall in 1989 and Avery Fisher Hall in 1993. In 1991 he gave a series of joint recitals with Isaac Stern in Russia, marking Mr. Bronfman's first public performances there since his immigration to Israel at age fifteen. That same year he was awarded the prestigious Avery Fisher Prize, one of the highest honors given to American instrumentalists. An exclusive Sony/BMG recording artist, Mr. Bronfman has won wide-



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spread praise for his solo, chamber, and orchestral recordings, winning a Grammy award in 1997 for his recording of the three Bartók piano concertos with Esa-Pekka Salonen and the Los Angeles Philharmonic. A devoted chamber music performer, Mr. Bronfman has collaborated with the Emerson, Cleveland, Guarneri, and Juilliard quartets, as well as the Chamber Music Society of Lincoln Center. He has also played chamber music with Yo-Yo Ma, Joshua Bell, Lynn Harrell, Shlomo Mintz, Jean-Pierre Rampal, Pinchas Zukerman, and many other artists. Having immigrated to Israel with his family in 1973, Yefim Bronfman made his international debut two years later with Zubin Mehta and the Montreal Symphony. He made his New York Philharmonic debut in May 1978, his Washington recital debut in March 1981 at the Kennedy Center, and his New York recital debut in January 1982 at the 92nd Street Y. Mr. Bronfman was born in Tashkent, in the Soviet Union, on April 10, 1958. In Israel he studied with pianist Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University. In the United States he studied at the Juilliard School, Marlboro, and the Curtis Institute, and with Rudolf Firkušný, Leon Fleisher, and Rudolf Serkin. He became an American citizen in July 1989. A frequent soloist with the Boston Symphony since his BSO debut in January 1989, Mr. Bronfman returns to Tanglewood on Sunday, August 27, for the final Boston Symphony concert of the season, performing Beethoven's Piano Concerto No. 4 under the direction of Rafael Frühbeck de Burgos. A frequent soloist with the Boston Symphony since his BSO debut in January 1989, he made his most recent Tanglewood appearance with the orchestra in August 2004 (in Brahms's Piano Concerto No. 2) and his most recent subscription appearances in October 2004 (playing Liszt's Piano Concerto in A). Last month at Tanglewood he played a trio concert in Ozawa Hall with violinist Gil Shaham and cellist Truls Mørk.

William Mercer



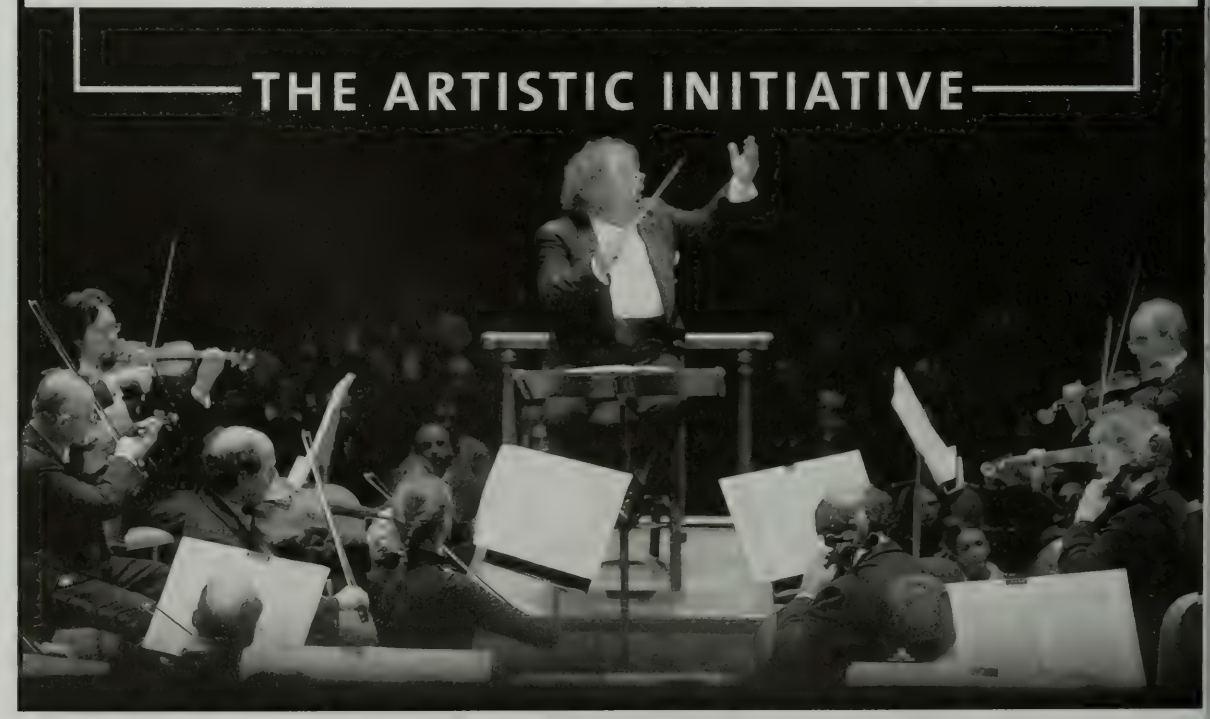
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Inspired by the vision of Maestro Levine, the BSO is engaging in new initiatives to further the artistic excellence of the orchestra and simultaneously enhance the concert experience for local, national, and international audiences. These activities include the presentation of rarely-performed large-scale works, engagement of the world's finest visiting artists, and institution of a new approach to music preparation. Unique among orchestral organizations, these advances require expanded rehearsal time and supplemental players to produce inspiring performances of some of the great works in the repertoire.

To support these new approaches, the Trustees of the Boston Symphony Orchestra have established The Artistic Initiative, an effort to raise new endowment funds to create a revenue stream that will support these activities for years to come. More immediately, the Initiative also seeks directed grants to provide immediate revenue for artistic expenses while endowment funds are being raised.



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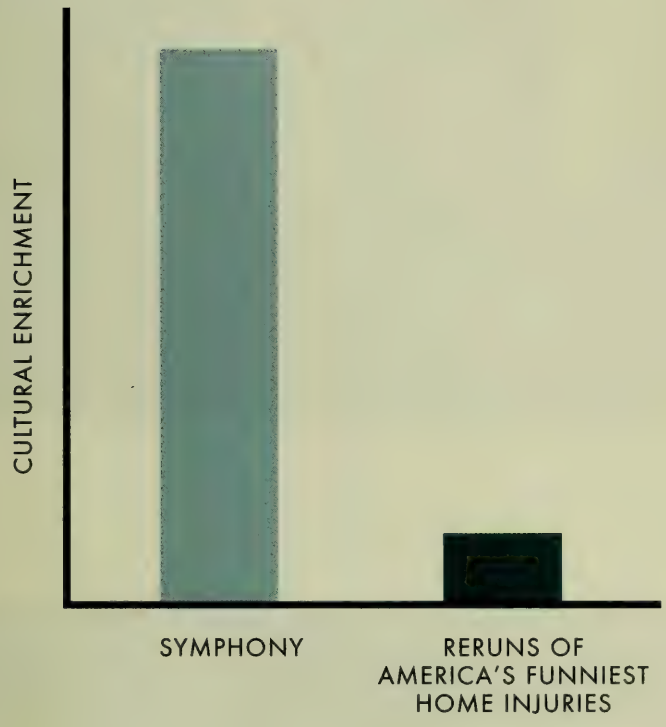
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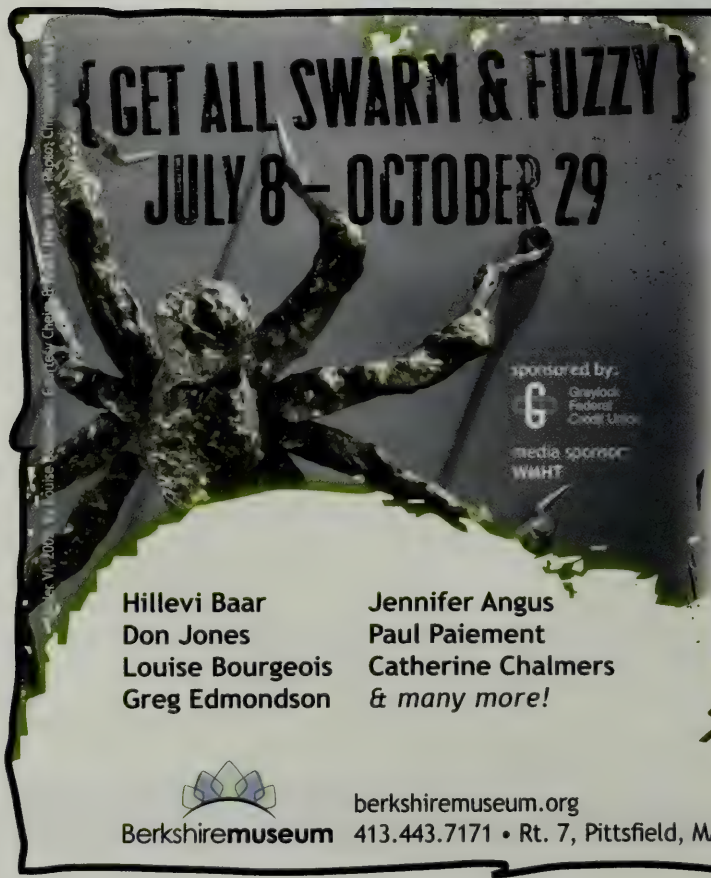
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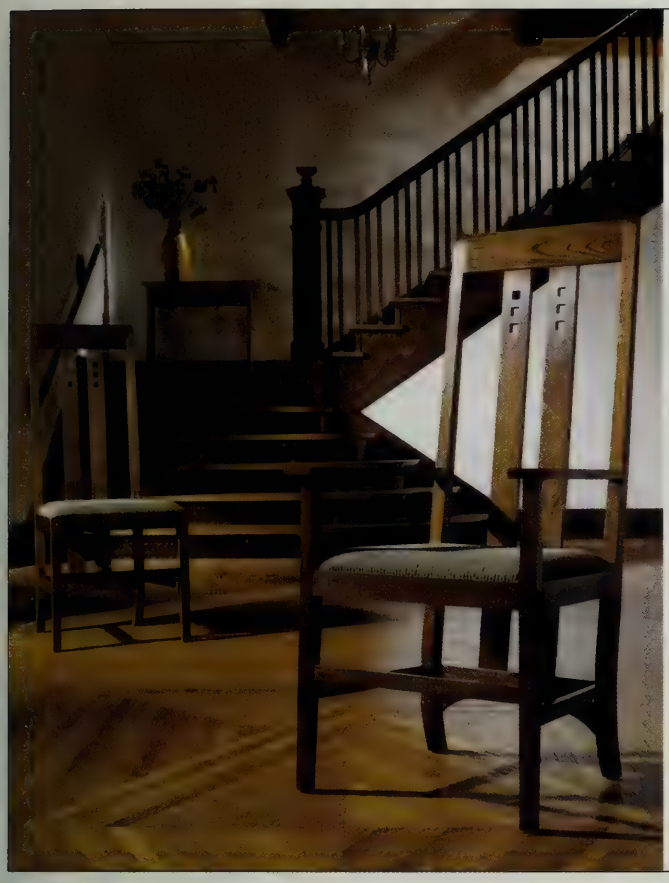
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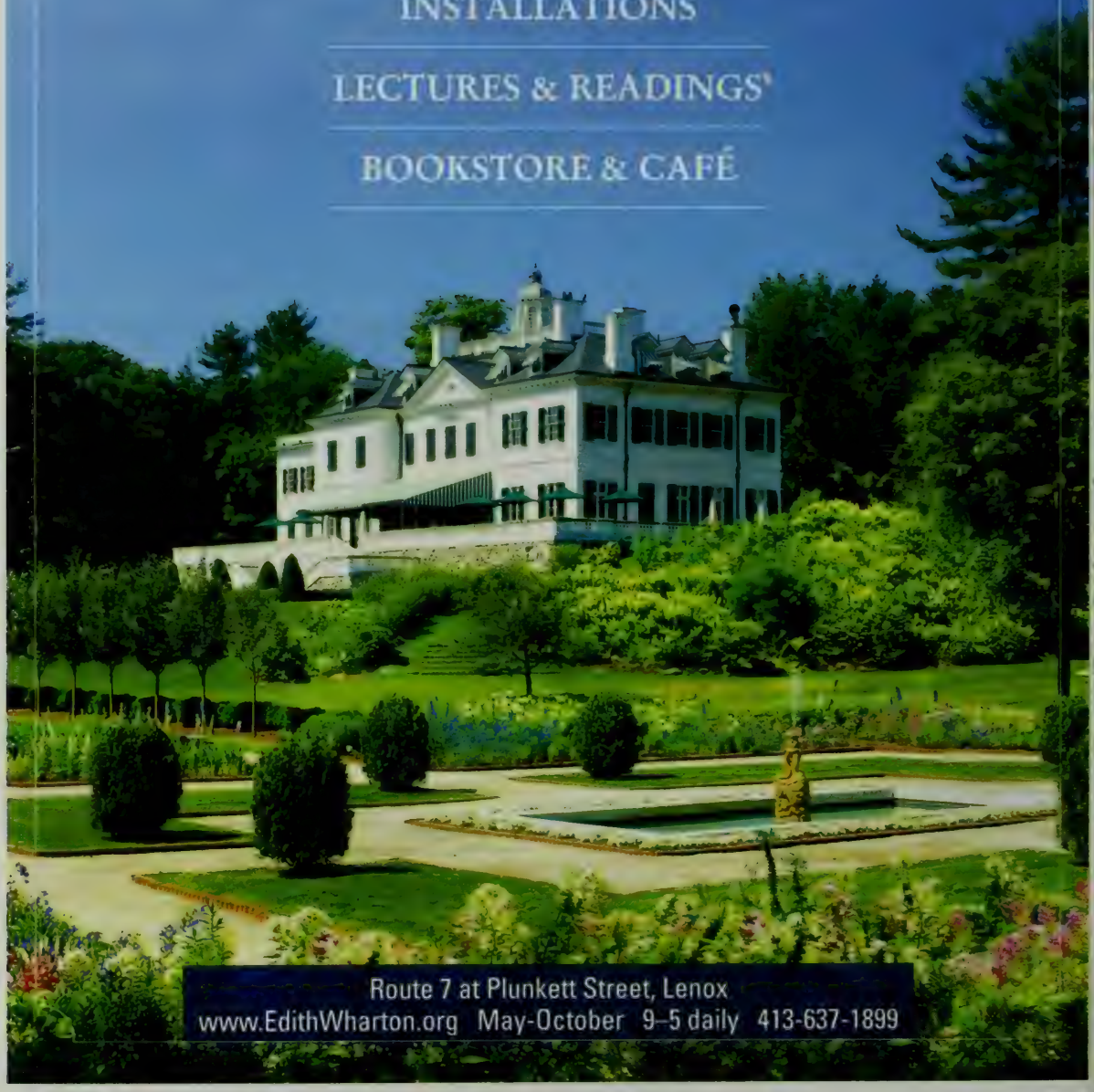
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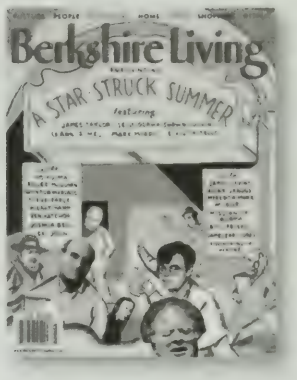
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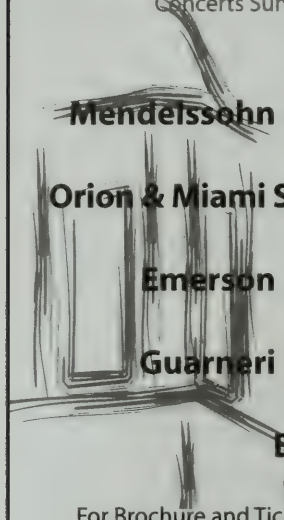
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AUGUST AT TANGLEWOOD

Wednesday, August 2, at 8:30

KREMERATA BALTICA
GIDON KREMER, artistic director and violin soloist

MOZART The Complete Violin Concertos, Program 1, plus music of SCHNITTKE and NYMAN
Celebrating the 250th anniversary of Mozart's birth

Thursday, August 3, at 8:30

KREMERATA BALTICA
GIDON KREMER, artistic director and violin soloist

MOZART The Complete Violin Concertos, Program 2, plus music of SHOSTAKOVICH and RASKATOV
Celebrating the 250th anniversary of Mozart's birth

Friday, August 4, at 6 (Prelude)

MEMBERS OF THE BSO
LARS VOGT, piano

Music of MICHAEL HAYDN, MOZART, and DVOŘÁK

Friday, August 4, at 8:30

BSO—DONALD RUNNICLES, conductor
YO-YO MA, cello

JANÁČEK *Idyll*, for strings
GOLIJOV Cello Concerto (world premiere; BSO 125th anniversary commission)
ELGAR *Enigma* Variations

Saturday, August 5, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Saturday, August 5

Saturday, August 5, at 8:30

BSO—SEIJI OZAWA, conductor
HEIDI GRANT MURPHY, soprano
NATHALIE STUTZMANN, contralto
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MAHLER Symphony No. 2, *Resurrection*

Sunday, August 6, at 2:30

BSO—DONALD RUNNICLES, conductor
LARS VOGT, piano

MOZART Symphony No. 38, *Prague*
STRAUSS Suite from *Der Rosenkavalier*
BEETHOVEN Piano Concerto No. 5, *Emperor*

Friday, August 11, at 6 (Prelude)

MEMBERS OF THE BSO
COREY CEROVSEK, violin

Music of DVOŘÁK, DOHNÂNYI, and MOZART

Friday, August 11, at 8:30

BSO—HARRY BICKET, conductor
COREY CEROVSEK, violin
SARAH CONNOLLY, mezzo-soprano

J.S. BACH Orchestral Suite No. 3
J.S. BACH Violin Concerto No. 2 in E, BWV 1042
HANDEL "Scherza infida," "Qui d'amor nell' suo linguaggio," and "Dopo notte" from *Ariodante*
HANDEL *Royal Fireworks Music*

Saturday, August 12, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
Boston Pops program of Saturday, August 12

Saturday, August 12, at 8:30 p.m.
Film Night at Tanglewood

BOSTON POPS—JOHN WILLIAMS, conductor
YO-YO MA, cello
JAMES EARL JONES, special guest narrator
MASAKAZU YOSHIZAWA, shakuhachi

ALL-WILLIAMS PROGRAM

Sunday, August 13, at 2:30

THE PHILADELPHIA ORCHESTRA
CHRISTOPH ESCHENBACH, music director and conductor

BEETHOVEN Overture to *The Creatures of Prometheus*
BEETHOVEN Symphony No. 8
TCHAIKOVSKY Symphony No. 5

Tuesday, August 15, at 8:30

BOSTON SYMPHONY CHAMBER PLAYERS

MOZART Divertimento No. 14 in B-flat for winds, K.270
GANDOLFI *Plain Song, Fantastic Dances*
SCHUBERT String Quintet in C, D.956

Thursday, August 17, at 8:30

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II Tuesday, November 28, 2006 at 7 PM
ROLANDO VILLAZON
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Special Gala Performance with Festival Symphony Orchestra • Ion Marin, Conductor

III Saturday, December 9, 2006 at 8 PM
IL TROVATORE
by Verdi in a concert version with Festival Symphony Orchestra • Daniel Oren, Conductor
Maria Guleghina, Soprano
Marianne Cornetti, Mezzo-Soprano
Salvatore Licitra, Tenor
Lado Ataneli, Baritone
Burak Bilgili, Bass
Master Chorale of South Florida
Jo-Michael Scheibe, Director

IV Thursday, February 8, 2007 at 8 PM
BOSTON POPS ESPLANADE ORCHESTRA
Keith Lockhart, Conductor
Michael Chertock, Piano
A Gershwin Celebration
Sponsored by Fidelity Investments

V Tuesday, February 13, 2007 at 8 PM
CHICAGO SYMPHONY ORCHESTRA
David Zinman, Conductor • Gil Shaham, Violin

VI Friday, February 16, 2007 at 8 PM
ACADEMY OF ST. MARTIN IN THE FIELDS
Sir Neville Marriner, Conductor
Jonathan Biss, Piano

VII Monday, February 26, 2007 at 8 PM
ATLANTA SYMPHONY ORCHESTRA
Robert Spano, Conductor • Emanuel Ax, Piano

VIII Monday, March 12, 2007 at 8 PM
ITZHAK PERLMAN, Violin
Rohan De Silva, Piano

IX Saturday, April 7, 2007 at 8 PM
NATIONAL PHILHARMONIC OF RUSSIA
Vladimir Spivakov, Conductor
Olga Kern, Piano

X Monday, May 7, 2007 at 8 PM
EVGENY KISSIN, Piano

Thursday, February 22, 2007 at 8 PM
Special Dance Event
SAVION GLOVER
with orchestra

Friday, March 23, 2007 at 8 PM
Special Gala Event
Sponsored by Fidelity Investments
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Eugene Kohn, Conductor

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Friday, August 18, at 6 (Prelude)

MEMBERS OF THE BSO
HILARY HAHN, violin
RANDALL HODGKINSON, piano

Music of MOZART and BRAHMS

Friday, August 18, at 8:30

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
ANN HOBSON PILOT, harp
JOSEP COLOM, piano

TURINA (orch. Frühbeck de Burgos) Theme and Variations, for harp and strings
FALLA *Nights in the Gardens of Spain*, for piano and orchestra
DEBUSSY *La Mer*
RAVEL *Boléro*

Saturday, August 19, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, August 20

Saturday, August 19, at 8:30

BSO—HERBERT BLOMSTEDT, conductor
HILARY HAHN, violin

DVOŘÁK Violin Concerto
BEETHOVEN Symphony No. 3, *Eroica*

Sunday, August 20, at 2:30

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
PETER SERKIN, piano

ALL-BRAHMS PROGRAM
Piano Concerto No. 2
Symphony No. 2

Sunday, August 20, at 8:30

BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, conductor
ROCKAPELLA

"Our '70s Show"
An evening of musical hits from the '70s; fireworks to follow the concert

Wednesday, August 23, at 3:30

EMANUEL AX, piano
YO-YO MA, cello

ALL-BEETHOVEN PROGRAM

Friday, August 25, at 6 (Prelude)

MEMBERS OF THE BSO
YEFIM BRONFMAN, piano

Music of SHOSTAKOVICH and MOZART

Friday, August 25, at 8:30

BSO—GUSTAVO DUDAMEL, conductor
IMOGEN COOPER, piano
ISABEL LEONARD, mezzo-soprano

BERNSTEIN Overture to *Candide*
BEETHOVEN Piano Concerto No. 1
FALLA *The Three-cornered Hat* (complete)

Saturday, August 26, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, August 27

Saturday, August 26, at 8:30

BSO—HERBERT BLOMSTEDT, conductor
EMANUEL AX, piano

BEETHOVEN Piano Concerto No. 2
BRUCKNER Symphony No. 7

Sunday, August 27, at 2:30

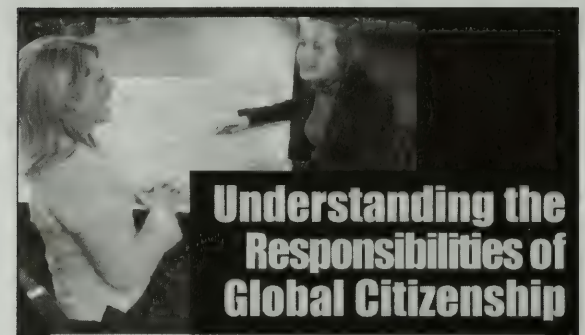
BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
YEFIM BRONFMAN, piano

ALL-BEETHOVEN PROGRAM
Piano Concerto No. 4
Symphony No. 7

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2006 TANGLEWOOD MUSIC CENTER PERFORMANCE SCHEDULE

Unless otherwise noted, all events take place in the Florence Gould Auditorium of Seiji Ozawa Hall. Other venues are the Shed, Chamber Music Hall (CMH), and Theatre (TH).

♪ indicates free admission to ticket holders for that afternoon's 2:30 p.m. concert or that evening's 8:30 p.m. concert.
* indicates that tickets are available through the Tanglewood Box Office or SymphonyCharge.

Friday, June 23, at 8:30 p.m.
Chamber Music Concert

Saturday, June 24, at 10 a.m., 1 p.m., and 4 p.m.
String Quartet Marathon: Three 2-hour performances

Sunday, June 25, at 10 a.m.
Chamber Music Concert

Sunday, June 25, at 2:30 p.m.
Chamber Music Concert

Tuesday, June 27, at 8:30 p.m.
Vocal Recital

Sunday, July 2, at 10 a.m.
Chamber Music Concert

Monday, July 3, at 2:30 p.m.
Opening Exercises
(free admission; open to the public)

Monday, July 3, at 8:30 p.m. *
The Phyllis and Lee Coffey Memorial Concert
TMC ORCHESTRA
BERNARD HAITINK, TOMASZ GOLKA (TMC Fellow), and EVA OLLIKAINEN (TMC Fellow), conductors
MOZART Symphony No. 35, *Haffner*
STRAUSS *Death and Transfiguration*
SHOSTAKOVICH Symphony No. 10

Wednesday, July 5, at 8:30 p.m. (CMH)
Music for solo instruments by TMC Composition Fellows

Saturday, July 8, at 6 p.m. ♪
Prelude Concert

Sunday, July 9, at 10 a.m.
Chamber Music Concert

Wednesday, July 12, at 8:30 p.m. (Shed) *
BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor
with TMC VOCAL FELLOWS
"Bernstein on Broadway"

Saturday, July 15, at 6 p.m. ♪
Prelude Concert–Vocal Recital

Saturday, July 15, 8:30pm (Shed) *
The Leonard Bernstein Memorial Concert
To benefit the Tanglewood Music Center
Supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean.
TMC ORCHESTRA
JAMES LEVINE, conductor
VOCAL SOLOISTS
STRAUSS *Elektra*

Sunday, July 16, at 10 a.m.
Chamber Music Concert
TMC CONDUCTORS SHOWCASE
Music of WAGNER, CARTER, SCHOENBERG, and BRAHMS

Saturday, July 22, at 6 p.m. ♪
Prelude Concert

Sunday, July 23, at 10 a.m.
Chamber Music Concert

Tuesday, July 25, at 2 p.m. *
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon events: TMC Vocal Recital at 2:30 p.m.; TMC Chamber Music at 5 p.m. (STRAVINSKY *L'Histoire du soldat* with narrators JOHN HARBISON, MILTON BABBITT, and ELLIOTT CARTER)
TMC Brass Fanfares at 8 p.m. (Shed)
Gala concert at 8:30 p.m. (Shed):
TMC ORCHESTRA, BSO, and BOSTON POPS ORCHESTRA
JAMES LEVINE, JOHN WILLIAMS, KEITH LOCKHART, and STEFAN ASBURY, conductors
Program to include
GERSHWIN *Cuban Overture*
BERNSTEIN Suite from *On the Waterfront*
ELLINGTON *Harlem*
TCHAIKOVSKY *1812 Overture*

Thursday, July 27 – Monday, July 31
2006 FESTIVAL OF CONTEMPORARY MUSIC
Stefan Asbury, director
John Harbison, festival advisor
To include the American stage premiere of Elliott Carter's opera *What Next* ♪
Made possible by the generous support of Dr. Raymond and Hannah H. Schneider, with additional support through grants from The Aaron Copland Fund for Music, the Fromm Music Foundation, The Geoffrey Hughes Foundation, The Helen F. Whitaker Fund, and Patricia Plum Wylde
Detailed program information available at the Main Gate

Saturday, August 5, at 6 p.m. ♪
Prelude Concert

Sunday, August 6, at 10 a.m.
Chamber Music Concert

Sunday, August 6, at 6 p.m. ♪
Prelude Concert

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Sunday, August 6, at 8:30 p.m. *
The Margaret Lee Crofts Concert
TMC ORCHESTRA
STEFAN ASBURY, conductor
DAWN UPSHAW, soprano
DVOŘÁK *Carnival* Overture
FAURÉ *Pelléas et Mélisande* Suite
BABBITT *From the Psalter*
SIBELIUS *Luonnotar*
RAVEL *Daphnis and Chloé*, Suite No. 2

Tuesday, August 8, at 8:30 p.m.
Vocal Recital

Wednesday, August 9, at 8:30 p.m.
NEW FROMM PLAYERS & TMC FELLOWS
TINA PACKER and SHAKESPEARE & COMPANY actors
Music for the theatre by TMC Composition Fellows

Thursday, August 10, at 8:30 p.m.
Vocal Recital

Saturday, August 12, 2:30 p.m. (TH)
Chamber Music Concert

Saturday, August 12, 6 p.m. ♪
Prelude Concert

Sunday, August 13, at 10 a.m.
Chamber Music Concert

Monday, August 14, at 6 p.m. ♪
Prelude Concert

Monday, August 14, at 8:30pm *
The Daniel and Shirlee Cohen Freed Concert
TMC ORCHESTRA
HERBERT BLOMSTEDT and
TMC CONDUCTING FELLOWS conducting
BEETHOVEN Symphony No. 4
LIDHOLM *Kontakion*, Hymn for Orchestra
HINDEMITH *Mathis der Maler*

Except for concerts requiring a Tanglewood Box Office ticket (indicated by an asterisk * or music note ♪), tickets for TMC events are only available one hour before concert time.

TMC Orchestra concerts are cash/charge; all other TMC concerts are cash only.

TMC Orchestra Hall tickets	**$26**
TMC Orchestra Lawn tickets	**$11**
Other TMC concerts	**$11**

General Public and Tanglewood Donors up to $150: For TMC concerts, tickets are available one hour prior to concert start time at the Ozawa Hall Box Office only (except July 27 and July 28). *Please note that availability for seats inside Ozawa Hall is limited and concerts may sell out.*

Friends of Tanglewood $150+: Order your tickets for TMC Orchestra concerts (July 3; August 6 & 14) in advance by calling SymphonyCharge at 888-266-1200 or (617) 266-1200. For other TMC concerts, present your Friends of Tanglewood membership card at the Ozawa Hall Gate for admittance up to one hour prior to concert start time. Additional tickets and tickets for non-Friends: $11. **For information on becoming a Friend of Tanglewood, call (413) 637-5261, or visit www.bso.org**

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Festival of Contemporary Music Pass **$50**
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Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at www.bso.org. All programs are subject to change.



2006 BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

Concert Schedule (all events in Seiji Ozawa Hall unless otherwise noted)

ORCHESTRA PROGRAMS: **Saturday, July 15, 2:30 p.m.** Federico Cortese conducts music of Verdi, Britten, and Brahms; **Saturday, July 29, 2:30 p.m.–40th Anniversary Gala Concert.** James Gaffigan and Ann Howard Jones conduct Poulenc, Strauss, Rossini, Dvořák, and a new work by Nico Muhly; **Saturday, August 12, 2:30 p.m.** David Hoose conducts Bach/Elgar and Shostakovich.

WIND ENSEMBLE PROGRAMS: **Friday, July 12, 8:30 p.m.** David Martins conducts Bernstein, Camphouse, Alfred Reed, Hindemith, Whitacre, and H. Owen Reed; **Friday, July 28, 8:30 p.m.** H. Robert Reynolds conducts Shostakovich, Wagner, Hindemith, Warren Benson, John Mackey, and a new work by TMC Fellow Tim Andres.

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6:00 p.m.: **Tuesday, July 18; Wednesday, July 19; Thursday, July 20; Tuesday, August 8; Wednesday, August 9; Thursday, August 10.**

Tickets available one hour before concert time. Admission is $11 for orchestra concerts, free to all other BUTI concerts. For more information, call (413) 637-1430.

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Stockbridge, 413-298-3926
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Beautiful display gardens open daily 10-5. Flower Show 8/5-6, Fete des Fleurs 8/19.

Berkshire Choral Festival
Sheffield, 413-229-1999
www.choralfest.org
Choral masterpieces-225 voices, Springfield Symphony. August 5, 12. Concerts at 8pm.

Berkshire Museum
Pittsfield, 413-443-7171
www.berkshiremuseum.org
Baseball thru October 29, celebrates Red Sox/Yankee rivalry with memorabilia & photographs.

Berkshire Opera Company
Pittsfield, 413-442-9955
www.berkshireopera.org
Madama Butterfly by Puccini, August 17-29 at the Koussevitsky Arts Center, Pittsfield.

Berkshire South Regional Community Center
Great Barrington, 413-528-2810
www.berkshiresouth.org
Feng Shui Tea 8/13 3:00-4:30pm; Bridge Social 8/13 1:00-3:00pm.

Berkshire Theatre Festival
Stockbridge, 413-298-5576
www.berkshiretheatre.org
Wendy Wasserstein's *The Heidi Chronicles* with Kate Jennings Grant, August 15-September 2.

The Bidwell House Museum
Monterey, 413-528-6888
8/5 Sing-along 1:00-2:00pm; Wild Edible Plants 2:30-4:00pm. 9/2 Robert Thorson, Stone by Stone 10:00am.

The Colonial
Pittsfield, 413-997-4444
www.thecolonialtheatre.org
Broadway's smash hit musical *Rent* is coming to Pittsfield 8/29-9/3. Call for tickets!

Frelinghuysen Morris House & Studio
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www.frelinghuysen.org
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Hancock Shaker Village
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www.hancockshakervillage.org
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Jacob's Pillow Dance Festival
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Scene and Culture Steals The Show

The Mac-Haydn Theatre
Chatham, NY, 518-392-9292
www.machaydntheatre.org
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Mahaiwe Performing Arts Center
Great Barrington, 413-528-0100
www.mahaiwe.org
Glenn Gould Film & Music August 4,
WAMC Live August 12,
Juilliard Jazz August 26.

MASS MoCA
North Adams, 413-MOCA-111
www.massmoca.org
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Holmes Brothers August 26.

Music & More
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www.newmarlborough.org
New Marlboro Meeting House
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Norman Rockwell Museum
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www.nrm.org
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North Adams Museum of History & Science
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www.gildedage.org
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Williams College Museum of Art
Williamstown, 413-597-2429
www.wcma.org
Jackson Pollock at Williams College:
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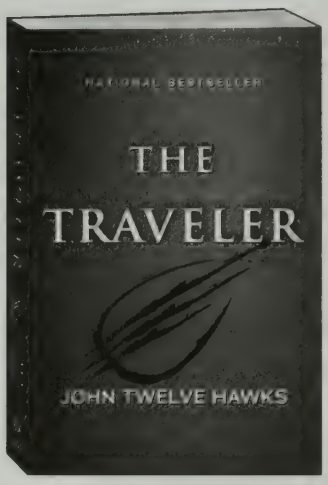
Williamstown Theatre Festival
Williamstown, 413-597-3400
www.wtfestival.org
Romeo & Juliet, *Double Double*, *A Nervous Smile*, *The Opposite of Sex* & *Cabaret* in Aug.

While you're in the Berkshires, be sure to come see the Berkshire Visitors Bureau's "Discover the Berkshires" Visitor Centers in Adams and Pittsfield. Enjoy displays, multimedia presentations and grab the latest information on Berkshire attractions.

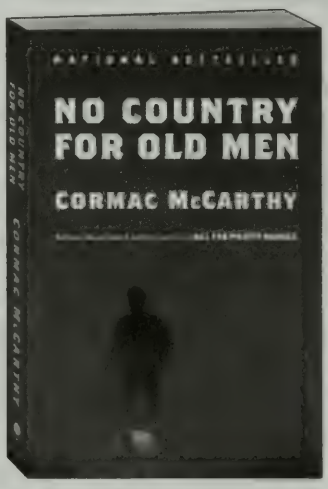
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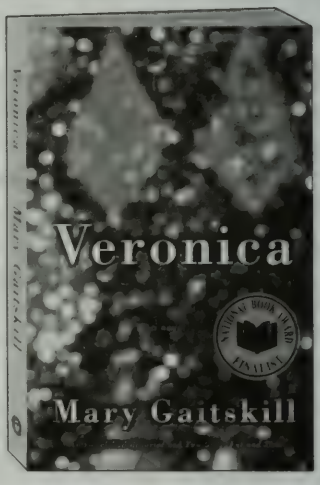
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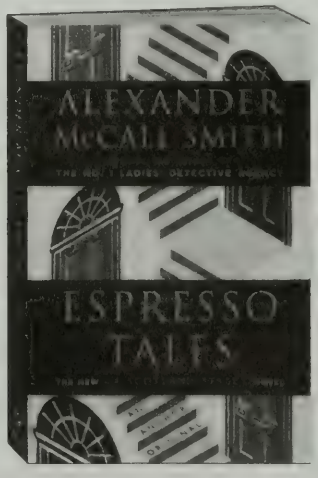
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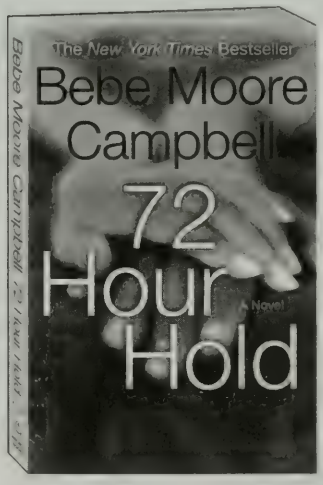
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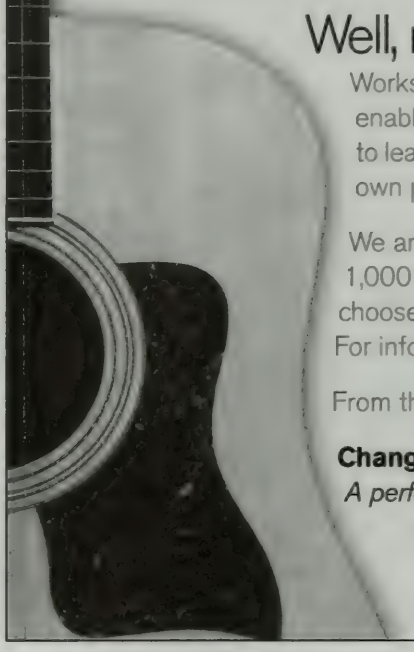
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